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RENTAL HOUSING

By NORMAN L. DEAN

"Mr. Brown, do you know how to run my apartment house?"

"No, Mr. Jones, I really don't."

"Then you had better learn fast, for you're going to own it on the first of the month."

That used to be funny, but it isn't any more. There is now hearty opinion that money invested in Rental Housing should be an investment, and yield consistent returns to the owner.

The goods that supply the needs of man are merchandise. Money interpreted through goods is merchandise, and as monstrous and weird are the twisted, financial structures built upon the premise that finance is a thing apart from the man-touched dollars of which it is composed as are the night-blooming empires of purely speculative Real Estate. It has been the everyday returns from the land materialized through the ever-recurring needs of humanity, that has supplied the steady stream of wealth to nation and individual since the misty light of the first morning.

Rental Housing, when consistent with sound merchandise, and supplying the necessitous human need common to all, is yielding a rate and length of return commensurate with fundamental stability.

It is a curious fact that rental demand has followed the tremendous small housing demand and has risen with it, instead of falling in direct ratio. But this demand is not for antiquated housing and doubtful livability, but for housing consistent with some measure of human freedom, convenience, pleasure and pride of living that the sound economics have given to small housing under the stimulus and underwriting of the F.H.A.

Fundamental demands do not change. There is little need to refer to statistics to ascertain that the majority of our citizens are not only sound and worthy, but in the lower income bracket. Their incomes are never large, their earnings are necessarily turned quickly into buying channels; but for their own betterment they have learned to buy shrewdly; they are thrifty, industrious, sound. "They" are "demand."

A separate house, involving capital outlay, is not possible for a large portion of this market, and there is and always will be a large group to whom home owning is not congenial for many reasons, or is economically or vocationally impractical.

Home ownership has taken its proper place in the economic and sociological sun. Rental Housing balances the market, supplying the other part of the demand. But it is also true that Rental Housing must supply the level of demand, and must be priced proportionately with the market's ability to pay. The security and success and health of Rental Housing depends upon its understanding the basic needs of the everyday living of the market that it proposes to supply.

Rental Housing under the interpretations and loan requirements of the Federal Housing Administration, is not the promoting of impressive but questionably speculative Real Estate, but is the building of sound Supply to meet known Demand, and by those who are aware that the highest and best use of such real estate is a sound investment, not an object of promotional speculation by those who hope to harvest a few quick dollars and then leave the financial carcass to would-be owners.

Rental Housing is sometimes confused with slum clearance, some worthy but philanthropic enterprise for Civic betterment and actuated by Civic conscience and policing costs, and which must be supported by some form of subsidy. Rental Housing is merely a collective noun describing the many varieties of multiple-family rental dwellings, and we are concerned with it only as a means of profit, as an article of merchandise, with a universal appeal and a continuing demand by that class of people able and willing to pay.

Rental Housing—for profit—is certainly under way. Sound and advantageous financing is now available. On new construction, when built under their commitment and their architectural supervision, the F.H.A. will underwrite loans up to 80% of the value, under Section No. 210 of the National Housing Act. On properties valued by the F.H.A. between $16,000.00 and $200,000.00, 80% loans may be secured at 5%, for periods not exceeding twenty-one years, with amortization including the same inclusive payment of principal, interest, taxes and fire insurance.

Eighty per cent single financing, low interest, long term, low amortization rate loans offer more than the greater availability of income properties to owners; they offer greater safety for the owner's investment. They offer ownership of income property with less capital investment and greater probability of continuing returns and eventual debt-free property.

The security of the market is in the continuance of the needs of everyday living. The mechanics of application must be consistent with that security. For instance, the best possible use of ground and space is certainly the most profitable. Housing built on the basis of a maximum of income units of minimum livability on the theory that necessity or the market's unthinking acceptance will fill them with paying guests, does not work out. The reasons are many and obvious. They do not fill the fundamental, normal level of use and livability of the individuals who compose the market, and after the newness wears thin, the undesirability is apparent, and the class of occupancy falls and its hazards increase. Is it difficult to recall instances of new buildings returning high returns in their first flush years, with that return falling within a short time below the level of amortization and tax requirements?

The subject is not unremediable with the realization that the best use of space is that which brings the longest as well as the highest and uninterrupted rate of return. In Rental Housing, the longest and continuing returns are through accommodations adequate in number of rooms, arrangement, size, convenience, light and air, privacy, and last but not least architectural charm.

These things are not fads to die quickly, but constitute continuing supply to sell to fundamental demand, and they can be given within the market's ability to pay.

The idea of Rental Housing is not new and Rental Housing, as sound merchandise, is profitable. With the F.H.A. underwriting 80%, long term, low interest bearing loans, amortizing principal, interest, taxes and other charges, and with the realization that any merchandise is not an end in itself but is created to supply consistent demand, Rental Housing is taking its important and rightful place in the Real Estate and investment world.

CALIFORNIA ARTS & ARCHITECTURE

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SANTA BARBARA FORUM presents Maude Adams, Monday, January 23, at the Lobero Theater, and Angna Enters, Friday, February 3, at the same theater. The presentations are under the management of Mabel Hazelton-Carolyn Ware, with Christine H. Hall as associate.

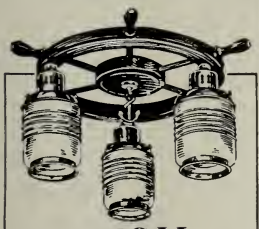
CLAREMONT COLLEGES lecture series includes, January 5, Senator Burton K. Wheeler, who discusses "The State of the Nation"; and February 13, Captain C. W. R. Knight, world authority on birds of prey, gives an illustrated talk on "The Leopard of the Air."

TOWN FORUM HALL SERIES presents a course of lectures by well known speakers of the day to a large group of San Franciscans at the Curran Theater, Tuesday mornings at 11 o'clock, with subsequent luncheons at the Clift Hotel.

PUBLIC LIBRARY of Pasadena offers the second series of the Pacific Southwest Academy by well known educators. Lectures are free to the public, and the general topic of the course is "America Today." January 5, Dr. Thomas Nixon Carver, "Government in Business." February 2. John M. Peirce, "The Proposed State Budget for 1939-41."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, brings a series of illustrated lectures by well known explorers and travelers to the Civic Auditorium, Pasadena, and to the Wilshire Ebell Theater, Los Angeles. The dates and speakers are: January 10, Pasadena, 12-13, Los Angeles, Arthur H. O'Connor, "Australian Walkabout"; February 7, Pasadena, 9-10, Los Angeles, Captain C. W. R. Knight, "Leopard of the Air."

ALINE BARRETT GREENWOOD continues her entertaining reviews on current topics, outlines new books and plays of the moment, and gives zest to each subject. Miss Greenwood is heard at the Shakespeare Club House, Pasadena, the third Wednesdays at 11 a.m. The current date is January 18. The San Francisco series is presented at the Italian Room, Hotel St. Francis. Miss Greenwood is also heard at La Jolla and San Diego.



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Halfdome in winter lures many devotees to Yosemite where dog-sledding is just one of the myriad host of things to do.

WINTER SPOTS

By ELLEN LEECH

TO that part of the world which regards California as a semi-tropical land the discovery of a winter sports program must come as a major shock. Thus this glib talk of skiing, skating, tobogganing and bob sledding must prove disconcerting to the casual visitor, trained to think of California as a land of tropical sunshine.

This same casual visitor will hardly be more amazed than will the usual resident to find that skiing is the oldest competitive sport known to Californians, with the exception of the horsemanship events of the Spanish-California era. History and tradition have it that in 1850, during the days of the gold seekers, frequently the foreign ships, particularly those of Norway, were deserted by sailors caught by the lure of gold. These men, led by chance or design in their search, found themselves high in the mountains as winter advanced and were soon snowed in. To a Norwegian snow was no novelty, merely an obstacle to be overcome, and to that end the mariners supplied themselves with skiis, of home manufacture, but quite reliable. Naturally the rest of the inhabitants of these mountain areas saw the advantages of this mode of transportation and readily adopted it. Since little progress could be made in mining and there was no other business it was certain that some sort of competitive sport must develop and ski races or snowshoe races was the result. With the passing of the gold rush and the desertion of these old mining towns skiing as a sport ceased to exist, though the workers, trappers and men in charge of public utility work continued to use skiis to their advantage.

For a decade sunshine was the theme song of California, every Chamber of Commerce and every loyal resident, spoke and wrote only of the glories of the sun, it became literally a land of sun worshipers. Then as the population grew and transplanted Easterners began to seek winter diversions, slowly but surely the idea grew that the highlands offered more exciting sport in winter than the lowlands. And with the idea once established the field rapidly widened and new locations and variations of sport came into being.

As a nation we are said to be unparalleled in vagaries and certainly we do seem to choose some of the most unlikely spots for winter activities, even including Hawaii. To those who dream only of the soft nights and the pleasure of Waikiki this seems an anachronism but after all Mauna Kea rises to 10,000 feet and provides plenty of snow and ice. Then Palm Springs has been advertised and popularized as the true desert, dry and hot, so to include a pair of skiis in your luggage for that point would seem inexplicable and yet there is San Jacinto, steep and wild and rearing a snow covered head in invitation. Through Bishop the east slopes of the Sierra Nevadas may be reached and at McGee Creek and at Conway Summit ski resorts are located.

(Continued on Page 34)

L. E. BEHYMER is presenting a series of events, other than his musical course, at the Philharmonic Auditorium, Los Angeles, which includes a lecture-recital by Maude Adams, January 30.

MRS. JACK VALLELY, who spent December and the holiday season in old Mexico, continues her current events and book review series at the Huntington Hotel, Pasadena, the second Tuesday of each month.

LILLIAN BURKHARDT GOLDSMITH offers her lecture series, "What the World Is Thinking," at the Community Playhouse, Pasadena, the first Wednesday of each month at 10:45 a.m. Free to the public.

TUESDAY EVENING FORUM series of lectures, sponsored by the Patrons Association, are given at Pasadena Junior Colleges. "Youth" is the subject of four January programs, opening January 10, with "Youth and the World Today," by Brother Leo; January 17, "The Greater Career—Marriage-Homecoming," Mrs. Everett Dean Martin; January 24, "Juvenile Delinquency, Can It Be Cured?" James Hepbron, January 31, "Youth and Education," John A. Sexson.

EDANA RUHM presents her series of lectures, "Events of the Hour," outlining the political situation, sketching new books and plays, the third Thursday of each month, Huntington Hotel, Pasadena.

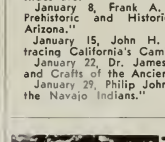
EVENTS in San Diego City and County for the month are:
January 4, San Francisco Opera Ballet, Savoy Theater.
January 10, Lecture by Grand Duchess Marie of Russia, House of Hospitality, Balboa Park.
January 19, Concert by Jascha Heifetz, violinist, Savoy Theater.
January 20, Concert by John Walsh, baritone, House of Hospitality.
January 21, Lecture by Aline Barrett Greenwood, Casa de Manana, La Jolla.
January 23, Lecture by Aline Barrett Greenwood, House of Hospitality.
January 27, Angna Enters, dancer, comedienne, Savoy Theater.
January 29, Ballet Russe, Savoy Theater.

WORLD AFFAIRS ASSEMBLIES hold the dinner of the month, January 21, at the Vista del Arroyo Hotel, Pasadena. Reception at 6:30, dinner at 7:00, and program of talks at 8:30 p.m.

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, presents topics of general interest, discussed by well informed citizens and guests.

SUNDAY EVENING EVENTS of community interest are presented at All Souls Church, Seventh Street at Lemon, Riverside, at 7:45 p.m. Talks are announced: January 8, "Community Economics and a Changing World," Dr. Arthur C. Coons; January 22, "Our Courts and Youth," Hon. O. K. Morton, and Mr. C. W. Matthews; January 29, "Strange Cases," Mr. Howard L. Watkins. A musical program is given January 15, and "Dr. Selleck's Poetry Hour" is held February 5.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, provides a course of Sunday afternoon free lectures at 3 p.m. A special exhibit of the ceremonial dolls of the Hopi Indians of Arizona are shown during January. The lectures, illustrated with lantern slides are:
January 8, Frank A. Schilling, "Some Prehistoric and Historic Monuments in Arizona."
January 15, John H. Harrington, "Retracing California's Camino Real."
January 22, Dr. James Beveridge, "Arts and Crafts of the Ancient Egyptians."
January 29, Philip Johnston, "My Friends the Navajo Indians."



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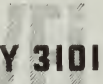

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TOWN HALL of Pasadena offers a lecture series at the Civic Auditorium which includes U. S. Senator Burton K. Wheeler, January 6, and Countess of Listowel, foreign political correspondent, January 20.

JUNIOR MUSEUM at Exposition Park, Los Angeles, continues the 12th annual Doll Convention-Exhibit to February 10. Ranging from 17th Century American to the most modern foreign "delegates," the display has been arranged from collections contributed by more than thirty southern California owners. The dolls are placed in typical backgrounds, giving interiors and exteriors, foreign and local scenes.

PLANETARIUM lecture demonstration at Griffith Observatory and Planetarium, Los Angeles, is given twice daily. January subject is "Preview of the 1939 Sky." Free use of the 12-inch refractor telescope, Griffith Observatory, is offered nightly. January 1-4, "The Moon." January 5-14, "Saturn." January 15-31, "Orion Nebula."

CHAFFEY JUNIOR COLLEGE at Ontario has inaugurated a 'special night course, conducted by Mrs. Bess Adams Garner, covering Mexican travel and the culture and customs of Mexico.

WINTER SPORTS: Fancy Costume Ice Skating Carnival and Figure Skating Exhibitions, Yosemite rink, January 1 and February 11. Pacific Coast Intercollegiate Hockey Matches for Hoover Trophy, Yosemite, January 5-6-7. Novice Ski Races, Badger Pass, Yosemite, January 29 and February 12. Winter Club Invitational Ski Meet, downhill and slalom, February 4-5. At Big Pines, Los Angeles County Playground, 7th Annual Snow Pageant, ski jumping competitions, cross country and slalom, figure skating and ice carnival, February 4-5. Snow Sports Day, all organizations (churches, clubs, scouts, schools, etc.) February 11-12. Exhibition jumping, Ski Club Badge Tests, February 18-19, and 25-26. Snow Sports may be enjoyed at Sequoia, Lake Arrowhead, Big Bear, McGee mountain area, Lake Tahoe and Truckee, Shasta and Lassen.

SPORTS in general: Santa Anita opens for the winter racing season, December 31, continuing to March 11, legalized parimutuel, daily except Sunday. New Year Handicap, $10,000 added, January 2. Sports Fiesta Handicap, added purse, January 4. Santa Maria Stakes, $10,000 added, January 7. San Pasqual Handicap, $10,000 added, January 14. Santa Susana Stakes, $10,000, January 21. San Felipe Handicap, $10,000 added, January 28.

East-West Ice Hockey matches, Pan Pacific Auditorium, Los Angeles, January 5.

Los Angeles Open Golf Tournament, Griffith Park, January 7-8-9-10.

Post season appearance of the world's professional football champions, Los Angeles Coliseum, January 15.

Palm Springs Rodeo, Palm Springs Field Club, January 28-29.

Annual Shooting Dog Field Trials are held on the Earl Desert estates, Palmdale, January 7-8.

Bing Crosby Invitational Golf Tourney, Rancho Santa Fe, February 4-5.

AVICULTURE CLUB of California announces the annual Bird Show, January 5-6-7-8, which includes type canaries and all species of rare and foreign birds.

LOS ANGELES CAT SHOW is held January 20-21, at Ebell Club, Wilshire Blvd., Los Angeles.

THE DOG SHOW of the California Associated Specialty Clubs will be held at the Pan-Pacific Auditorium in Los Angeles, Jan. 28 and 29. More than 500 dogs have been entered.

BUILDING MATERIAL EXHIBIT, Architects Bldg., Fifth and Figueroa, Los Angeles, announces a showing of lightweight folding Wood Screens to January 27. These are a recent development in hand-woven basket weave veneer paneled screens, and they are made in an unlimited variety of woods and designs.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, presents the winter season of symphonies at the Memorial Opera House, consisting of pairs of Friday afternoon and Saturday night (repeat) concerts, opening January 6-7, with Jose Iturbi, pianist as guest soloist; January 13-14, no soloist; January 20-21, Luboschutz and Nemenoff, duo pianists; February 3-4, Igor Stravinsky, guest conductor.

MILLS COLLEGE presents Hermann Ulrichs, pianist, in recital at the Hall for Chamber Music on the campus, January 18.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, continues the concerts of the winter season at the Philharmonic Auditorium. This Twentieth Jubilee Season includes the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a popular price series given Friday matinees and Saturday nights. Rose Bampton, soprano, is the soloist for the pair of concerts, January 5-6. At the popular priced events, January 20-21, Artur Rubinstein, Polish pianist, is the soloist. The Ballet Russe de Monte Carlo is seen at the Shrine Auditorium, opening January 25, for nine performances with the orchestra.

ART COMMISSION of San Francisco again presents a season of Municipal Concerts at the Civic Auditorium. The engagement of the Ballet Russe de Monte Carlo, February 7 to 11, is offered at the Memorial Opera House, as is the Leopold Stokowski concert, February 17. At each event the San Francisco Symphony Orchestra, Pierre Monteux conducting, is heard with guest attractions. The opening concert, January 24, brings Artur Rubenstein, pianist, to the Auditorium.

PETER CONLEY presents Jose Iturbi, pianist, Sunday afternoon, January 8, in recital at the War Memorial Opera House, San Francisco. The evening of January 8, at the Opera House, may be heard General Platoff's Don Cossack choir. Monday night, January 9, Jascha Heifetz, violinist, appears on the Conley opera house series. The Curran Theater series continues with Angna Enters, January 29.

CARMEL MUSIC SOCIETY, in the Twelfth Annual Winter Artist Series, announces the appearance of Angna Enters, dancer, January 30.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, now in the thirty-third season, are given on Sunday evenings at the Playhouse, Pasadena. The second concert of the season is given January 15, by the Curtis String Quartet, and Alice Ehlers, harpsichordist, who plays two groups of solos as well as a concerto with the quartet. The third concert is presented February 5, by the Gordon String Quartet.

L. E. BEHYMER opens the new year's musical season at the Philharmonic Auditorium, Los Angeles, January 3, with a piano recital by Jose Iturbi. Tuesday evening, January 17, Jascha Heifetz, world-famed violinist, is heard. Artur Rubenstein, pianist, returns to play, Thursday evening, January 19. Tashamira, Yogoslavian dancer, is seen Friday evening, January 20, presenting folk dances as well as her modern lyric creations.

SAN CARLO OPERA COMPANY, under the general direction of Fortune Gallo, opens the Los Angeles engagement, January 6, at the Philharmonic Auditorium, under the local management of L. E. Behymer. The complete repertoire is: Friday evening, January 6, "La Traviata"; Saturday matinee, January 7, "Faust"; Saturday evening, "Carmen"; Monday evening, January 9, "Aida"; Tuesday evening, January 10, "Rigoletto"; Wednesday evening, January 11, "Madame Butterfly"; Thursday evening, January 12, "Cavalleria Rusticana" and "Martha"; Friday evening, January 13, "Faust"; Saturday matinee, January 14, "Lucia di Lammermoor"; Saturday evening, "Il Trovatore." Carlo Peroni directs the various performances.

ELMER WILSON CONCERT COURSE brings Jascha Heifetz, violinist, January 18; and Artur Rubinstein, pianist, January 26, to the Civic Auditorium, Pasadena.

CONCERT SEASON at Santa Barbara opens, January 10, at the Lobero Theater with the Los Angeles Philharmonic Orchestra under the direction of Otto Klemperer.

CHAMBER MUSIC SOCIETY of Los Angeles is presenting a series of concerts at Royce Hall, University of California at Los Angeles, Westwood Village. The Vertchamp String Quartet gives the concert, January 4. Artur Rubenstein, pianist, is heard in recital, January 27.

CLAREMONT COLLEGES ARTIST COURSE is presented in Bridges Auditorium, with Jascha Heifetz, violinist, making his first appearance there in January.

MERLE ARMITAGE presents General Platoff's Don Cossack Choir, Sunday afternoon, January 15; and Angna Enters, dance mime, January 31, at the Philharmonic Auditorium, Los Angeles.

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SAN CARLO OPERA SEASON at San Francisco extends from Monday, January 16, through Wednesday, February 1, at the War Memorial Opera House. "Carmen" opens and closes the season, with a third performance, January 24. Coe Glade, one of the best known of operatic Carmens, sings the title role in the three performances of Bizet's opera. The other operas scheduled are: "Madam Butterfly," "Aida," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci," "Faust," "Lucia di Lammermoor," "Il Trovatore," "La Boheme," "La Tosca," and "La Traviata."

CULTURAL ARTS ASSOCIATION of San Fernando Valley, recently organized, announces the opening concert is presented by Winifred Byrd, pianist, and the Curtis String Quartet, January 14, at the Donna Hubbard Auditorium, Van Nuys. G. Walter Monroe is chairman of the association.

PRO MUSICA, Los Angeles Chapter, presents an all Stravinsky program, January 20. The "Soldier's Tale" is staged and directed by William von Wymetal and the musicians are directed by Dr. Richard Lert. The work requires a narrator, three dancers and seven musicians.

CIVIC ORCHESTRA of Pasadena gives the current concert, January 28, at the Civic Auditorium. The soloists are members of the orchestra.

THEATER NOTES

THE PLAYHOUSE, Pasadena, now in the twenty-third year of production, presents diversified programs, varying the modern with the old. Two plays are given each month, each running approximately two weeks, and opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown is supervising director.

To January 7, "The Boy David" by Sir James Barrie.

January 10-21, "You Can't Take It With You."

January 18-19-20, special matinees, offering "The Shoemaker's Holiday" by Thomas Dekker, given in the true Elizabethan manner.

January 24-February 4, "Ah, Wilderness" by Eugene O'Neill.

February 7-18, "Stage Door" by Edna Ferber and George Kaufman.

THE LABORATORY THEATER functions as a part of the Playhouse at Pasadena but has developed individually. New and original plays are offered under varying directors. Productions are staged Monday through Saturday evenings of each alternate week.

COMMUNITY PLAYERS of Palo Alto are entering the twelfth consecutive season in the present theater, and maintain a January to June season, offering excellent productions. The current play is "Ladies of the Jury" by Fred Ballard, January 26, 27, 28.

MEXICAN PLAYERS, in a theater in the Padua Hills, near Claremont, recreate the days of their forefathers in old Mexico. The legends, folk songs and dances of the various States and sections, woven around a central theme, make up the delightful entertainment. A comedy of Michoacan, in which a stitch in time saves the Fiesta, entitled "A Patch for Pancho," is given, January 4 to February 11, Wednesday, Thursday, Friday and Saturday evenings, and Wednesday and Saturday matinees.

CURRAN THEATER, San Francisco: January 28, the Clare Tree Major Children's Theater of New York gives "King of the Golden River," the third and last of a series of productions.

ALCAZAR THEATER, San Francisco, "High Tor" by Maxwell Anderson, January 9-21, a Federal Theater Production.

THEATER AMERICANA, under the direction of Fergus Reddie, selects dramas that present the American life, either of today or yesterday, and exploit exceptional local talent. Productions are given at the Recreation Building, head of Lake Avenue, Altadena.

STUDIO VILLAGE GUILD, Westwood, "One Exciting Night," written and directed by Katherine Kavanaugh, is the production for the last half of the month. "The Family Next Door" continues through the first half.

CALL BOARD THEATER, 8651 Melrose Place, Los Angeles, announces "No Place in Heaven," a dramatization of Emily Bronte's "Wuthering Heights," opening January 9.

BILTMORE THEATER, Los Angeles, presents "Sejanus," the Lucien Henri production, opening January 9.

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A robust figure for the Fountain of Western Waters in the Court of Pacifica is by Brents Carlton. In the background can be seen the huge statue of Pacifica by Ralph Stackpole.

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Exhibition by local artists interested in the advancement of all art.

CARMEL

CARMEL ART ASSOCIATION: The recent work of members in varying media.

CLAREMONT

SCRIPPS COLLEGE: Opening exhibition in the new Florence Rand Lang Studios.

CORONADO

GALLERIES, Hotel del Coronado: Watercolors, pastels and oils by well known artists.

FILMORE

ARTISTS' BARN: Paintings and prints by local artists. Paintings by Julon Moser to February 5.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Exhibition of the work of "Women Painters of the West."

HOLLYWOOD

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Lithographs, stressing black and white.

KANST GALLERIES, 6182 Mulholland Dr.: Examples of the best in academic art.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal craft work, designs for jewelry.

PRINT ROOMS, 1748 N. Sycamore: Etchings and prints, old and modern.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists, rotating show, changed each month.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Continues the December-January exhibition. Also shows character studies by Captain Vladimir Perfilieff.

ART ASSOCIATION, Villa Riviera: Recent work of members in varying media.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Paintings by William Ritschel, N. A.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To January 29, photographs of American people and buildings.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: To January 14, Exhibition by art teachers of Los Angeles. January 23-February 17, evolution of Gothic form.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To January 28, exhibition of California watercolors.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Landscape by Thorwald Probst; sketches for murals by Einar Petersen; miniatures by Beatrice Smith Clark, Ella Shepherd Bush, Myrtle Matlick and Martha Wheeler Baxter.

LOS ANGELES MUSEUM, Exposition Park: To January 12, contemporary American paintings, lent by Kraushaar and Rehn Galleries of New York. To January 31, International Photographic Salon, 22nd annual, auspices of the Camera Pictorialists of Los Angeles; old masters, prior to the nineteenth century; paintings by William Gaw.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Paintings by the late Fausto Tosca of the Madonna and Child.

MUNICIPAL ART COMMISSION announces an exhibit of art metal work by senior high school students of Los Angeles City Schools, to be shown in the City Hall beginning Jan. 9. An exhibition of oils, watercolors and tempera, by students of Los Angeles, will be held beginning Jan. 16, on the 25th floor, in the Tower, City Hall, from 9:30 a.m. to 4 p.m.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Work of advanced students in the new art gallery.

SOUTHWEST MUSEUM, Highland Park.: Exhibition of the ceremonial dolls of the Hopi Indians of Arizona.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Oils by Douglas Parshall; watercolors by Alson Clark and Alfred Ybarra.

U. C. L. A. CAMPUS GALLERY: to January 13, student work from the University of Hawaii.

U. S. C. CAMPUS GALLERY: Architectural sketches.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To February 12, Egypt photographs by Richard Hamann; Zelina Nothman, Greek photographs. In the Bender Room: exhibitions of Cobden-Sanderson and Doves Press books.

PASADENA

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: January 15-16-17, Dunlap exhibition. Paintings by American and European artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and marines by Frank More.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: New selection of the Walt Disney cut-outs. Recent paintings by Richard Taggert. Etchings by Mildred Bryant Brooks. "Button Pictures," by Casey Roberts, continued.

PUBLIC LIBRAARY, Walnut at Garfield Sts.: Exhibition of Oriental art from the John C. Bentz collection.

POMONA

POMONA CAMPUS GALLERY: The work of students. To January 20, California Art Club group.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn. General exhibition of the work of members. To January 15, paintings by Grace Landell Bartlett.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Combined exhibition of paintings by Georgia Bemis and Anni Baldaugh; exhibition of paintings from Krushaar Gallery; selections from permanent collection in watercolors and oils, Japanese prints, color lithographs. January 15-31, Dutch exhibits.

SAN FRANCISCO

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Oils by Mildred Compton.

VERA JONES BRIGHT STUDIO, 165 Post St.: Lithographs by George Gaethke; sculpture by Clarence Bates.

COUVOISIER GALLERIES, 133 Geary St.: American and French moderns.

De YOUNG MUSEUM, Golden Gate Park: Contemporary Mexican prints: glass through the ages; Bender collection contemporary prints. Prints by Koloman Sokol of Czechoslovakia. Chinese rubbings and techniques of Chinese painting. British wood cuts.

PAUL ELDER GALLERY, 239 Post St.: January B-30, watercolors by Karl Bauman. January 30-February 9: Paintings by Enrique Riveron.

GUMP'S, 250 Post St.: Stow Wegenroth lithographs. Childe Hassam and Arthur Heintzelman etchings.

GELBER-LILIENTHAL, 336 Sutter St.: Persian miniatures.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through February 5, watercolors by George Post; and sculptures by Raymond Puccinelli. Opening January 15, through February, paintings by Toby Rosenthal. Through January 14, portraits by Mary Curtis Richardson.

SAN FRANCISCO MUSEUM OF ART. Civic Center: Third Annual Watercolor Exhibition of the San Francisco Art Association, January 24-February 28. Paintings, sculpture, drawings and prints, also drawings by Charles Stafford Duncan from the Albert M. Bender collection. American Indian art.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oils, watercolors and prints by invited artists. Helen Candler Miller is the director. "The Aquarelle Painter" to February 4.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Each month special exhibits in the Library building supplement the exhibitions of paintings in the Art gallery.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists, changed every two months.

MISCELLANY

OTIS ART SCHOOL is particularly proud of its recent awards. Elmer Devore won a second award in the national contest for posters advertising Wild Life Week. In a local contest conducted by Saks in Beverly Hills for pictures with a Christmas feeling first award went to William Purdy and honorary awards to Jack Newton and Alma Carlin.

THE WORLD has lost three notable artists. In December, in California, death claimed Frank Tenney Johnson, F. Grayson Sayre, and Arthur Durstan, Frank Tenney Johnson was one of the great painters of the West. His cow punchers riding the range under sunny or star-lit skies are internationally famous. F. Grayson Sayre painted another phase of the West; the desert and the mountains towering above it, the lights and shadows of Coachello Valley, formed his themes. While Arthur Durstan, the youngest of the three, was an individual figure painter of distinction.

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THE ARTIST AT THE FAIR

By EDWYN HUNT

"Enigma of Life" by Haig Patigian. The figure of a man on one side, a woman on the other and between them, a brooding spirit symbolic of man's deepest wonder, the eternal mystery of the human race.

CROSSING the San Francisco-Oakland Bay bridge in the early morning one can see the man-created Treasure Island at an angle, and in light, that gives the full value to the modern architectural details of the palace buildings; the warm ivory of the buildings is relieved by the soft gray-blue shadows, and the whole scene is surrounded by the turquoise-blue sea with the hills of Oakland and Marin County forming a kaleidoscopic background.

The Golden Gate International Exposition will soon be ready for the multitude to see; and I feel pretty certain that the average person is going to feel they have seen a rare gem in architectural planning. I do not mean that I particularly like this conglomerate architecture of the palace buildings, which are the main exhibition palaces; architecture made up of Mayan, Cambodian, Polynesian and Modern. I feel that the architects in attempting to revive an architectural style which was never understood and never used by white men, was a mistake, inasmuch as we have an abundance of architectural ideas and materials. But regardless of that, the buildings are complete, and we have to view them as realities rather than theoretical exploits in architecture.

Treasure Island itself was jettisoned out of the Yerba Buena Shoals into a rock wall containing some four hundred acres. The whole idea is an outgrowth of a plan several years ago of Harmon Butler, a publicity man of San Francisco. He thought of the idea as a perfectly natural way to celebrate the completion of the two Bay bridges, and later his idea was taken over by an organization headed by Leland Cutler, and a committee of architects consisting of Geo. M. Kelham, Arthur Brown, Jr., Lewis P. Hobart, Wm. G. Merchant, and Ernest E. Weihe. Mr. Kelham passed away, and Timothy L. Pflueger was appointed to fill the vacancy.

In the build-up for the Exposition it was decided that the eleven western states should be named as sponsors inasmuch as stress was going to be laid on the playground facilities of the western states for the nation. By doing so, they have been able to enlist the support of these western states in individual buildings, and the whole thing has worked out satisfactorily.

The architects from the beginning planned that the exhibition palaces should be concentrated as much as possible around one main court. Many of them had had experience with the 1915 Exposition, and realized that the public should not be asked to walk too far, and that a concentrated Exposition would be easier to handle. As a consequence, the buildings were planned to face the West, or the Bay itself, and the long seawall was built with high wind baffles on top so that the inner courts would be salubrious and pleasant to to roam through. They achieved exactly that result, and the long, ivory-colored seawall is broken by the elephant towers which in themselves are partly Siamese and partly Modern. They are mostly an expression of cubism in architecture, but they are effective.

Between the two towers is the main gate with huge pylons that are nothing else but cubes upended, serving not only as wind baffles but as crowd baffles. There are many gates in this one gate, which makes it possible for a crowd to shift through without blocking the entrance.

Each of the architects was given a court to design, and these courts radiate from the four hundred foot Tower of the Sun. There are: Court of the Moon, Court of Pacifica, Court of Flowers, and Court of the Seven Seas. In each court the architect chose his own artists and sculptors, but the landscape gardening seems to have been handled on a uniform basis. The background color of the courts is ivory, and the center court is all ivory; but the Court of the Moon has much of the wall surface done in "Hawaiian Emerald Green." The other courts have used "Pebble Beach Coral," "Santa Clara Apricot," and "Imperial Dragon Red." The inside of the fountains is painted "China Clipper Blue," or "Del Monte Blue," and the steps leading to the various entrances are of "Southern Cross Blue." Some of the doors and window trim are in "Del Monte Blue," and here and there a bas relief will be completely covered in "Treasure Island Gold."

The murals are painted by San Francisco's leading artists, and will decorate wall panels in each of the courts. The octagonal entrances at the end buildings have four murals each done by two artists who compared their work as they went along to get good color harmony. Hugo Ballin's murals in the side panels of the Arch of Triumph are exceedingly beautiful, and although the composition was difficult, he has managed to distribute his figures so as to give increased interest in the elongated perspective.

In the Court of the Seven Seas, John Stoll has done several murals of the sea which are outstanding. He has painted them with the technique of the draftsman, so that the lines of the figures are drawn in rather than painted in, and the scenes are all taken from old sailing vessels. He hasn't given in any instance a full view of a ship, but only segments of the men at work. They are bold, strong and very convincing.

(Continued on Page 39)

CALIFORNIA POETS' CORNER

SLOW SANDS

By M. A. MAYS

Slowly the sands blow over the old years;
The new roll in; roll on with shifting grains
That have been granite, have been moving long
Before the memory of human brains.

Less transient, more of sluggish weight, they shape
A countryside; they drift and they erase
The aqueducts, the temples and the town . . .
And when man prospers . . . they move on a pace.

BIRTH OF A SHADOW

By COLETTE M. BURNS

It was during the quiet hours of night
That the windows across the hospital court
Became insistent squares of frosted light.
The doctor's outline, tall; the nurses', short,
Skimmed and bobbed as on a movie screen.
(Masks of gauze had planed their profiles flat.)

Ether cut a woman's cries off clean.
The silhouettes moved faster after that.

A lusty yell was heard. Like Solomon,
The doctor held the newly-born by heel.
The light that fell upon that infant son
Or daughter caused the window to reveal
Its form, and awed, I witnessed then a birth,—
The infant's shade, delivered now to earth.

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Scene from the Gaite Parisienne, a new production of the Ballet Russe. Music by Offenbach, choreography by Massine.

THE BALLET RUSSE

By HENRIETTA McFARLANE

THE arrival of the Monte Carlo Ballet Russe in California each year is looked upon as the climax of the season in the art of the dance. Each year the ballet opens at Covent Garden in London; the late autumn finds it at the Metropolitan Opera House in New York. Then follows a six months tour throughout the major cities of this country.

This year the ballet is appearing with the major symphony orchestras of the cities on its itinerary. When, late in January, it reaches the West Coast it will have a complete "little season," for there are to be nine performances at the Shrine Auditorium in Los Angeles under the auspices of the Southern California Symphony Association—from January 25th to February 4th. This will be followed by six performances at the Opera House in San Francisco—from February 7th to February 11th—sponsored by the Symphony Society of that city. The conductor of the Los Angeles Symphony during the ballet performances will be Efram Kurtz. In San Francisco, Pierre Monteux will conduct as usual.

Three numbers of especial interest have been programmed for the first time this season by Leonide Massine, ballet master and director of the Ballet Russe. They are the Seventh Symphony with Beethoven's music; Saint Francis, a ballet based on the life of the saint of Assissi; and Gaité Parisienne, a robust offering of the Paris of the Second Empire. Russian Heroes, with the music of Borodin, is a short, beautiful fantasy, that will be given here for the first time. Coppelia, sometimes called the Girl with the Golden Eyes, is to be revived; and the series has been rounded out with the familiar Blue Danube, Swan Lake, Les Sylphides, Spectre de la Rose, and L'Epreuve d'Amour with the music of Mozart.

Devotees of Beethoven are traditionally profound of temperament, but they can be counted on to follow with eager interest such a new interpretation of the Seventh Symphony as the ballet, whose theme and choreography are by Leonide Massine. In this two-act production, the West Coast will see for the first time Alicia Markova, acclaimed today as the prime ballerina of London. Born in England of British parentage, Markova began professional engagements at the age of ten—a thin, fragile little girl, dancing in the old fairy pantomime "Dick Whittington." A pupil of Princess Astafieva, the child took to bar and center-practice with the deft courage of an inherent artist. Her teacher is supposed to have remarked to the child's mother, "Your little girl is like a thoroughbred race horse. You must take care of her, keep her wrapped in cotton."

But when Markova was fourteen her father died, leaving her mother with four younger children and no money. Distraught Markova explained to her teacher that she must stop learning and start earning. It was then that Daighliev, rehearsing at Monte Carlo, engaged the child to join his company. Sensing her talent, he sent her to study with the teachers who had trained Pavlova and Najinsky. Still too small to dance in the corps de hallet, she appeared only when the program offered suitable roles. Following the death of Daighliev, Markova returned to London to dance in the London Ballet Club, a little theater of the ballet, offering a new form, Chamber Ballet, a parallel to chamber music. Subsequently she was prima ballerina with the government-supported organization now known as the National Ballet of England. Then, for two years, she led her own company. Last year when Massine formed the Ballet Russe de Monte Carlo, Markova, trained and moulded by the Russians, returned to them as prima ballerina. Heir to the traditions of Pavlova, Markova also has in her possession relics of the great Russian dancer. This season when she appears as the princess in Swan Lake, she will be wearing in her head dress three large diamonds,

the same ones that Pavlova wore in her crown when she danced that role.

Appearing with Markova in the Seventh Symphony will be Serge Lifar, who since the death of Daighliev has been the star and choreographer of the Paris Opera, originating many of his own ballets there. He also is identified with Spectre de la Rose which is programmed for this season.

A ballet, based on the life of St. Francis, is another premier awaited with especial interest by Californians. It consists of six tableaux, taken from the legends of the Little Flowers of St. Francis, and it plays for forty minutes.

Many of the separate compositions which are woven into the musical texture of the Saint Francis have been taken from folk tunes. In interpreting this music, Massine has gone directly back to Byzantium for his dance designs, recalling particularly in the movements of the dancer's hands the exquisitely precise symbolism of the Twelfth Century. The palms, the fingers and wrists are as important as the toe, instep and movements of the legs. It is by the flick of the wrist and the turn of the palm and fingers that the little birds in the legend of St. Francis are symbolized on the stage.

The role of St. Francis, described as emotional and exacting, will be danced by a native of Pasadena. He is Marc Platoff, one of those Russian dancers made in America. As a youth he went to physical training school in Seattle, intending to be an athletic instructor, instead of which he emerged as a dancer. When Massine held an audition in Seattle and engaged the young man for the company, his name was changed from Marcel Leplat. The first time the tall red-haired American danced with the Russians his tights came off in the middle of the Farandole in Aurora's Wedding. That same evening he caused a minor sensation by going off the wrong side in Prince Igor. Unperturbed, Massine cast his protegé for the role of Suicide in Public Garden. Since then Platoff has appeared in many of Massine's own roles—a privilege that is coveted as much as it is feared.

Dancing also in the Saint Francis in the role of Lady Poverty will be the Danish-Javanese artist, Nina Theilade. California audiences already know her as prima ballerina in Reinhardt's stage version of Midsummer's Night Dream and later in that film. Her work is of interest to students in that her early training was in the Dalcroze method, which approaches the dance from the musical point of view. Later these supple unconventional movements were to make difficult her training in the formal traditions of the Russian ballet. However, the result has been a completely personal combination of ballet and modern technique which gives her distinctive characteristics.

Gaité Parisienne is the new ballet of the season. The Offenbach music has been orchestrated by Manuel Rosenthal, and the choreography is by Massine. Can-can girls, with long black hose, garters and a naughty glimpse of ruffled panties dance on the stage in the story of the Paris of the Second Empire—a period which roughly corresponds to the post-Civil War period in American history.

The scene is the terrace of a cafe. A flower girl bounces in exuberantly to set up her wares, while waiters flick their napkins over still empty tables. The flirtatious seller of gloves and "sophisticated necessities" comes, presumably to dispose of her trifles, but more practically to find a wealthy cavalier. Gentlemen play at billiards, "cocodettes" swagger across the scene in brightly striped skirts and colored satin boots. A regiment of the Imperial Guard, replete with Napoleonic tricornes, gold braid and luxuriant whiskers, march across the cafe in pompous formation.

A celebrity appears, La Lionne, magnificently conspicuous in the sensational red crinoline which marks her as a demi-mondaine. Sentiment enters the scene in the person of a Peruvian—a swarthy, pathetic, over-dressed South American whose pockets are filled with gold, but who lacks the skill and taste to enjoy whatever wares it might purchase. In his gaudy tight-fitting suit, burdened with his baggage, the Peruvian tempts the pretty glove-seller for whose favor he yearns, but his comic figure brings the laughter of the sophisticates crackling about his ears and he flits through the scene a perpetually hopeful, frustrated Pierrot. Crowning the gaiety come the can-can dancers, whirl of frou-frou skirts, of spirited whip-like turns and breath-taking splits—a tradition of naughtiness, infinite in its naive innuendo. When the hour is late, the merry madness gives way to the strains of the Barcarolle from the "Tales of Hoffman." Ladies draw on their cloaks and gentlemen cavalier them from the cafe—the end of an evening in a Paris cafe in the 1860's.

In this ballet will be seen Nina Tarakanova, trained by Diaghliev, and truly a Russian. As a child she was sent by her Cossack Colonel father to take dancing lessons. As a young girl she appeared in the last Daighliev season at Covent Garden in London. After that she was a member of Pavlova's company and later took ballet into the Folies Bergères. When René Blum, brother of the former French premier, formed the first Ballet de Monte Carlo, she found a place there and later was a member of Basil's ballet where she made a record by dancing in turn every role in Les Sylphides when the various members of the company were ill. It was while dancing a role in the Seventh Symphony in Monte Carlo last season that she met

(Continued on Page 40)

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MUSIC IN THE AIR

By ALFRED LEONARD

(Today's guest-columnist was formerly Berlin music-correspondent for some of Europe's leading publications. Since coming to America in 1933, Alfred Leonard has established here an equally high reputation. His comments on music and musicians are regularly heard over major net-work broadcasting stations, he is popular as a lecturer, and contributes frequently to various magazines and newspapers.)

THERE are still people who believe that the "mechanized" music of the radio and the "canned" music of the phonograph-record are part of the devil's foul play, cunningly designed to bring death and destruction to the most heavenly of all arts. It would hardly occur to these people to bring similar accusations against the art of printing. After all, printing does for the spoken and written word what phonograph and radio accomplish for music, namely, to carry it to the most remote hamlet—and to record it for posterity.

Among the various types of musical audiences, the radio audience is the youngest, the most receptive and the most naive. With the proper guidance, this audience can become one of the most important vitalizing factors in an otherwise tradition-hampered, saturated and stagnant musical world. The extent and spontaneity of this growing music-consciousness in the masses places a special responsibility upon the shoulders of all music-lovers—including music-critics. They must see to it that these trusting neophites in the temple of music are not misguided and confused. If, for instance, they were taught the idea which unfortunately is reflected by so many concert-fares, namely that musical history ended with the close of the nineteenth century, there could be little hope for the composers of our time. Or, if they were to accept as acme of perfection certain performers and interpretations so vigorously promoted today, the true artist hardly could expect to be appreciated.

In the face of these facts, we muster a sufficient amount of courage to discuss critically the much-bally-hooed (and therefore accepted by many as sacrosault) Saturday evening concerts of the National Broadcasting Company. If we were to believe the publicists, we would have to accept such statements as: "This is the greatest orchestra in the world," and maestro Toscanini "is the greatest conductor of our time, whose every beat of the baton creates absolute musical law." And what are the facts? The orchestra, now in its second season, is composed of highly qualified musicians. We are even ready to admit that a man for man comparison with the personnel of other orchestras would disclose superiority on the part of the NBC orchestra. Collectively, however—and only the ensemble results count in an orchestra—this group is easily surpassed by any number of organizations which have acquired the patina of culture and refinement through years of concerted effort. Toscanini is unquestionably one of the great conductors of our time, but he like any other human has his limitations. We are not given to quarrels over tempi and interpretive details, but we have often felt that the maestro's Latin temperament gets the better of him when it comes to the interpretation of such masters as Bach and Beethoven. And his programmaking is by no means characterized by ingenuity. It often makes us wonder whether patriotism and sentiment are not playing an undue part in the arrangement of his programs. Otherwise it would be hard to comprehend why Toscanini persists in dusting the cobwebs off the various antiquated scores of Martucci, Rossini et al. Frankly, the concerts under Toscanini's alternate, Arthur Rodzinsky, have so far been the highlights of the series. He has given us vital, interesting programs which have included many new works of great significance—and I defy anyone to tell from the orchestra's playing whether Toscanini or Rodzinsky is wielding the baton.

John Barbirolli, now permanent conductor of the New York Philharmonic concerts and Sunday noon broadcasts, may not have the stature of his predecessor Toscanini, but his programs are usually a good deal more interesting. There is less emphasis on personalities and altogether less pretense. The music is exhibited with the detached air and just pride of the seasoned connoisseur.

One program of comparatively recent origin warrants our most enthusiastic acclaim, namely the regular Sunday broadcasts of Bach Cantatas under Alfred Wallenstein over the Mutual Broadcasting System at 4 p.m. PST. Here is great music, presented with such sincerity and artistry that it must warm our hearts. Similar series have in the past been broadcast from Leipzig and London, but Wallenstein's simple and straightforward performances far surpass either of the European efforts.

* * *

It can not be the purpose of a review such as this to cover the wide variety of current musical productions over the air. A few characteristic examples had to be singled out in order to illustrate our point, namely that radio is an invaluable aid in promoting true music appreciation. The question of music appreciation, considered by "practical minds" as a mere esthetic past-time, assumes a different role in the light of Confucius' famous word: "When music and courtesy are better understood, there will be no longer need for war!"

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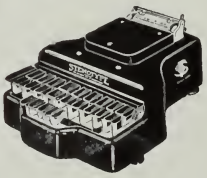

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CAMELLIAS AND GARDENIAS

By FRANCES DUNCAN

CAMELLIAS, known as "garden aristocrats," have distinction, perfectness of form in flower and leaf, they are never rampant in growth, and they permit no insect depredations. No garden can be commonplace when beautiful Camellias are in it!

Also they have "family" and tradition. Camellias have been treated with sincere respect by gardeners for at least two centuries. As early as 1860 they were carefully grown, in the East, in the cool greenhouse (60 degrees) and prized as an Orchid is prized. Although, like roses, they have been vastly improved in size and form and color, some of the varieties grown then are still valued. For instance the beautiful white *C. alba plena* is still a best seller, and occasionally one sees the pink striped *C. Abby Wilder.*

A native of eastern Asia, where it grows wild in the forests, the Camellia was first brought to this country in 1748 by the French botanist Andre Michaux, under whose direction were planted at Middleton Place on the Ashley River in South Carolina, four Camellias which still survive. Each is as large as a full-grown orange tree and has scarlet flowers. These plants endured the ravage of the Civil War, when the great house and gardens were destroyed, and the grass that grew up round them was cut with a scythe. For Camellias, like aristocrats, have endurance.

In California the climate seems to fit them perfectly and they flourish like the wicked and the green hay tree. Therefore it is in California that many new and very beautiful varieties have been developed, also many new Japanese species are brought here and tried to determine their fitness in this climate. Among the fine varieties in bloom during the holidays, and earlier, are the lovely *Camellia alba plena* with pure white blooms often four inches across, perfectly symmetrical, of bushy spreading habit, with foliage a lighter green than that of most varieties. A little later comes its beautiful variation *C. alba plena fimbriata* with edges of pure-white petals slightly crimped and fringed. *C. Chandleri elegans* is a gorgeous, unforgettable flower peony-shaped, large, sometimes six inches across, in color rose, blotched with white. It is often used with striking effect on a trellis against a wall, espalier fashion. Somewhat similar in effect but not so large is the brilliant *Dai Kagura* with its inner petals twisted and curled. *Dai Kagura* is one of the first to bloom in autumn.

The old favorite, *C. Pink Perfection* outdistances all Camellias in its superabundant blooming. Blossoming intermittently from October to March, it is starred thickly, almost crowded with the delicate, perfect, shell-pink flowers. Sometimes specimens of this are seen, ten or twelve feet high, symmetrical in shape, with abundant lustrous foliage.

C. Rainy Sun is a gorgeous large semi-double variety, deep rose-red, early, but of shorter blooming season than *Chandleri. Romany,* about the size of *Pink Perfection,* is one of the earliest and a clear, coral-red.

Among the later ones, blooming from January to April, are *Amabilis,* white, which displays golden stamens to great effect. *Purity,* pure white and very prolific.

Jordan's Pride with large, wide-open petals, soft pink, margined in white, fragrant. Gold stamens show when the flower is wide open.

Francine, clear rose pink, large, like *C. Chandleri Elegans,* without its variegation.

Covina, a California origination, the flower informal, double, rose-red in color and good in pots, tubs for patio adornment.

Col. Firey is a brilliant Camellia 4-5 inches in diameter, blooming freely, from January to April, and is the rich, dark red of a Hadley rose.

The above are all *Camellia japonica* varieties—in old days the flower was simply called *"japonica."* But another type, quite distinct, is the *Camellia sasanqua.* This is informal in habit and may be treated as a climbing shrub. It has a careless grace in its way of growth, the blossoms are smaller, single, suggesting apple-blossoms, or wild roses, and fragrant. The colors are white, soft rose and deep rose. Among the charming vari-

(Continued on Page 38)

THE RENAISSANCE OF ROSES

By CHARLES GIBBS ADAMS
Landscape Architect

THERE has lately been revived in California a tremendous interest in the charm and beauty of the roses of early days. My own vivid awareness of them, as a native son and as an early gardener, goes backward through more than three decades; and so many questions are reaching me about them, in these days of gardening interest, that I concluded to answer scores collectively.

A few enthusiasts like the Howards, the late Dr. Emmet Rixford of San Francisco and the late Captain George C. Thomas of Beverly Hills have done much to revive this general interest; and now at least four prominent California nurserymen, and likely more, are putting old favorites, long almost lost, back upon the market.

Our first record of roses in California harks back to the diaries of Padre Juan Crespi, right hand man of that brave founder of the Missions, Padre Junipero Serra. Crespi, a plant enthusiast, kept a fascinating record of their explorations in 1769 and 1770, from San Diego to Monterey. These two brave leaders, in company with Don Gaspar de Portola (who was later to be the discoverer of San Francisco Bay) were, with a company of half a hundred men of the church, soldiers and muleteers, the first white men to tread the soil of Alta California. Crespi's diary delights to tell that along the way they came upon wild roses that were like the native ones of his own Castile.

Those same wild roses, especially the species with spicy fragrant leaves, later found their way into many gardens of New Spain. They provide the sweetness of my own garden to this day.

Some fourteen years after that brave pilgrimage, cultivated fruits and flowers, among them one described as the "Thousand Leaf Rose," were brought to Alta California and planted at Mission San Carlos Borromeo de Monterey, and a year later, shared with the Missions of Santa Barbara and San Buenaventura. Plants were brought from France, Spain, Malta, etc., via Cape Horn in a French ship in command of J. F. G. de la Perouse, to exchange with the Mission fathers for Californian acorns, grass seed, etc., to be tried in France. The "Thousand Leaf Rose" was presumably the Rose of Castile, which in time beautified most of the Mission and hacienda gardens. Many of the Roses of Castile still survive to perfume the grounds of California.

Soon other roses began to arrive in Alta California by way of ships from Spain and caravans from Mexico. And then they played an important role in the language of flowers, in the romantic lives of the dons and señoritas. In those days of no postal system save by occasional slow ships or by personal messengers on horseback, a flower took the place of many a letter.

To jump almost a century forward: in the eighteen-sixties and eighteen-seventies, there arose in Europe and in America a tremendous activity in producing new and finer roses than had ever been known before, very much like the furor we have again experienced for the past ten years or so. It was those early roses, finally reaching California, that became the glory of her gardens thirty and forty years ago. What were the prime favorites among those beauties?

To the very young, in these days of unshadowed house walls, it might seem inconsistent to name the climbing ones first. But the time was when the "rose vines" were more important than the bush ones, in California. Almost every house was wreathed in their festoons of beauty. Very appropriate they were to the land, with luxuriant foliage to cool the summer, while, as the days grew short, half of the leaves dropped to let in the sun of winter.

Most of them, being of the Noisette strain, were annual bloomers, affording a riot of color in April and May. No wonder they were so thrilling to the Eastern tourists of those days, for they were too tender to be known in the climates of less favored sections of the country.

The general favorite was the tremendous grower, La Marque, with masses of perfect buds of white and cream. One famous specimen at Alhambra grew eighty feet in height, with a trunk the size of an orange tree. Planted in 1870, it flourished for fifty years. Another, William Allan Richardson (of 1878), was the first of the truly orange-colored roses. In beauty of color the Gold of Ophir, alias San Rafael, alias Fortune's yellow, and the almost identical Beauty of Glazenwood, have, to my way of thinking, never since been equaled. Their shadings of copper, buff, carmine and salmon is bringing them an enthusiastic revival today. Madam Alfred Carriere (of 1879), of blush pink and white has persisted through all the years, as has the sulphur yellow Reve d' Or.

The Marechall Neil (of 1864) was the queen of yellows, and, unlike the family in general, blossomed the most beautifully in shade.

Of the climbing tea roses, the deep cherry red Reine Marie Henriette (of 1878) with its strawberry fragrance and the buff and orange Gloire de Dijon (of 1853) were the favorites. The graceful Chinese Banksias of yellow and white, filled the air with the unusual fragrance of violets.

What of the "bush roses?"

Prime favorite, and fairest of her day, if not of all days, was the silver-pink, superbly formed La France (of 1867) the most exquisite of all Roses. She was the first of the Hybrid Teas, a cross between the old-time Tea Rose and the Hybrid Perpetual. But alas, like many another of royalty, she was too highly bred; and is now practically extinct.

Many a fake has "revived" La France, but the restorations have been bogus, the color not quite true, the fragrance far less thrilling. At any rate she has left lovely daughters and granddaughters, as for example, Radiance.

Another pink favorite was the globe-shaped "Duchess," Duchesse du Brabant, second only to La France, in beauty of fragrance. This rose was the favorite of President McKinley.

Marie Von Houtte (of 1871) was a beauty in pink, cream and yellow.

The bud of the popular Safrano (of 1839) of exquisite sulphur and saffron color, was flattened as though lightly pressed in a book.

Maman Cochet (of 1893) was an indefatigable bloomer of superb form, but seldom produced stems of satisfactory strength.

In 1900, in Frau Karl Druschki, came what rosarians had long dreamed of, a handsome and healthy white. It almost immediately appeared everywhere as if by magic. Today it is still a favorite, though the tremendous size of the bushes is often an embarrassment in a rose garden.

The rose hedges of early days have almost entirely disappeared from California. Once there were many miles of them, particularly around the orchards of the rich Santa Clara, San Gabriel and San Fernando Valleys. They were irrigated and cultivated when the orchards were. The hardy "ever-blooming" Gloire de Rosmaine, or Ragged Robin, whose color was a beautiful cherry red in cool weather, so planted by the tens of thousands, perfumed the air along miles of country road.

A famous hedge that visitors traveled far to see was that of La France Roses which surrounded the grounds of the home of Senator John P. Jones on the sea bluff at Santa Monica. The stately old mansion is now the Hotel Miramar. An industrious lady, one May Day, counted four thousand perfect blossoms in that hedge.

In those days, many gardens held "collections" of roses, particularly featuring the unusual. There were Moss Roses, both pink and white; Prince Camille de Rohan (of 1861), known as the "Black Rose," though really deepest red when seen in the sun; Rosa Viridiflora, the "Green Rose," whose blossoms consisted of multitudinous sepals instead of petals; the fragrant Damask Rose, from which the "Near East" distilled its attar of roses; the brilliant little fern-leaved Harrison's Yellow, which our grandmothers then planted in memory of their own grandmothers; Paul Neyron (of 1869), alias "Cabbage Rose," which was then, and still seems to be, the largest of all roses; and the pretty little Bengal or China, the Hermosa, known as the "Everblooming Rose" because it never rested.

Is it any wonder then, with all its variations of form, color and perfume, and all its uses in house and garden, even thirty or forty years ago, and all the new beauties developed since then, that the rose is all the world's favorite flower?

Photographs by Karl Obert

A RANCH HOUSE IN CARPINTERIA

CARLETON M. WINSLOW, A.I.A., ARCHITECT

Of concrete blocks with tile roof, this country home has a Spanish heritage that is simple and particularly pleasing. In the living room the open timbered ceiling has a wrought iron brace. The large fireplace with wrought iron andirons and the wood closet is of especial interest. Hand-blocked draperies and a hand-hooked Spanish rug give color and warmth.

REMINISCENCE IN CONCRETE

With a Little Sermon Tacked on at the End

By CARLETON M. WINSLOW, A.I.A.

AS I look back on boyhood days I realize with some surprise that there was considerable building going on in our village even though it was a rather small college town in New England somewhat distant from the metropolis. Most of these new buildings were built of frame with a sizable admixture of brick structures. Large buildings like the new cotton mills were of brick. As I spent much of my spare time hanging around the works while under construction I obtained a fair idea of how buildings were put together. Apparently, though I do not remember clearly, I must have behaved myself for I do not recollect ever being chased off a job.

All the houses had cellars, always paved with cement floors. Our own house had such a floor which may have been laid over eighty years ago. The last time I saw that floor it was in good condition, smooth and even with very little visible cracking. My father was of the opinion that the cement used was imported from England. My own opinion is that it was made in Rockland, Maine, which was only thirty miles away. That would make the floor date about 1880 or nearly sixty years ago instead of eighty.

Well, anyway, along in the 1890's Bowdoin College started the erection of the Walker Art Gallery, designed by Charles Follen McKim, a beautiful building of brick and stone and, I understand now, Mr. McKim's first effort in art museums. Everything connected with the construction of the building interested me, especially the dome, a flat saucer-like affair about thirty-five feet in diameter. I do not remember how the form work was arranged but I recall that this dome of unreinforced concrete had a width at the spring of six feet and a thickness of six inches at the crown. It has been stated that it was the first concrete dome ever built in this country. The building was completed in 1893. Watching the construction of Walker Art Gallery crystalized my intention of becoming an architect. Naturally, I didn't realize what I was getting into.

Many years pass. During a sojourn in Europe in 1904, I found myself in the Island of Capri where I picked up a commission to design an addition to an old mansion on the Marina Grande side of the island. Portions of this palazzo dated back to Saracen times, in fact, in the adjoining vineyard we found a Roman pavement of the time of Tiberius. I designed a new upper story over the whole building and extended a tower even higher. The whole structure was of quadropartite vaulting of volcanic tufa blocks and pozzuolano cement. This cement particularly interested me. It was of a warm creamy color and the resulting mortar was delightful to feel, smooth and soft as butter. Signor Desidero, the builder, brought it from Pozzuoli, a little town eight miles northwest of Naples on the other side of the peninsula of Posilipo. The natives have been making cement there since Roman Imperial times, probably earlier. Anyway, Pozzuoli is near the base of La Solfatara, a half-extinct volcano about three hundred and twenty feet high. La Solfatara is mildly active although records say it has not been in actual eruption since the twelfth century. I visited the crater of this little volcano and was interested in watching workmen shovel natural cement into bags. This cement is blown up through blow holes around the edge of the crater, settling in the form of heavy dust. How good this natural cement is, I do not know, but Signor Desidero's cement was manufactured cement and it did not come in certified packages.

Above the Villa Torricella, Isola di Capri. The Marina Grande with the Punta Timberio beyond. Below the loggia of the Villa.

During the summer that I was in Capri, Dr. Cerio, the local physician was building a new house over on the Mediterranean side of the island, near the Punta Tragara. He used the walls of ancient cisterns for foundations and while excavating found an old cellar half filled with volcanic dust, probably deposited during some long-forgotten eruption of Vesuvius. Believe it or not, the Doctor found this powder to be excellent cement and used it in the construction of the superstructure.

Everything in Capri has been built of stone, mortar and concrete. Almost all the buildings are plastered with stucco, mostly colored white with an occasional one tinted pink or pale blue. Majolica tiles are used for paving the floors and fresco decoration is found occasionally on the walls. All roofs are flat with parapets and the roof terraces are paved with smooth cement. Everything is honestly built and looks it. There is no jerry built construction of toothpicks covered with chicken wire and plastered to look like, the Lord only knows what. It would be a comfort to live in Capri where buildings look like what they really are.

In time Fate led me to San Diego. I remember so well a garden retaining wall at the rear of one of the first houses I designed there. This wall was about six feet high, designed on the principle of stone masonry. For some forgotten reason no reinforcing bars were placed in it and after it was built I was told it would surely crack because of shrinkage. So to cure the concrete slowly a Mexican was employed for a month to keep the wall wetted down with a hose. The wall has never shown any sign of failure which of course is a comfort to everyone concerned.

All my life cement and cement products have played an important part in my thoughts and actions as they do in those of any architect. Cement is the most naturally indigenous material we have in California. Excellent crushed rock, gravel and sand are conveniently available and remarkably good in quality. As an element of design, concrete is plastic in sense and adapted to almost any form or character desired. Of course it has its limitations but respect for the natural limitations of any material almost invariably means better architecture. The success of California architecture will ultimately depend on how sensibly it is used.

Photographs by George Haight

THE RESIDENCE OF

MR. AND MRS. DAVID MAY, III

Beverly Hills, California

H. ROY KELLEY, A.I.A.
Architect

FRANK A. WOODYARD
Builder

KATHERINE BASHFORD & FRED BARLOW, A.S.L.A.
Landscape Architects

The house on the cover is on a quiet winding road from which the driveway leads into a large paved area or informal motor court. On the right two citrus trees in white pots flank the covered driveway to the garage and service. Deep coral geraniums in white pots are banked at the entrance.

The entry hall is spacious, hospitable and leads through the house to terraces and gardens beyond. It is cheerful and inviting with pleasant old mahogany furniture, a beautiful old spinet and draperies and upholstering in a golden yellow knobby textured materials. Over the spinet hangs a large mirror supporting slender candles as of old. To the right is the living room, a comfortable, homey room with fine old pieces of furniture kept up to date with modern textiles and careful polishing. A huge sofa faces the fireplace and with the two large chairs is covered in a quilted chintz of an eggplant background with greens, tans and browns. The draperies are a self patterned Nile green—a large wing chair is upholstered in the same color. In the bay window at the far end of the room is a card table and four chairs—unusual old pieces upholstered in mahogany colored leather. Hunting prints line the walls and in twin bookcases is a collection of porcelain dogs. Accessories are heavy glass or interesting pieces of silver. With no fixtures in the room, it is completely lighted by lamps. Behind the living room is a library paneled and painted a cocoa brown. Two small overstuffed chairs are light chocolate color with a pattern in tans and beige. Again hunting scenes adorn the walls. A large two-way desk, with polished leather top, rows of books and a collection of hour glasses make this room a study in browns.

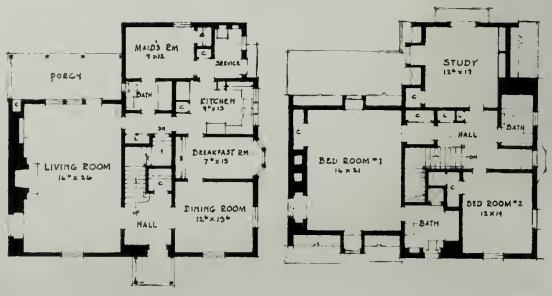
Photographs by George Haight

THE RESIDENCE OF DR. AND MRS. GEORGE B. BAIRD

in San Marino, California

H. ROY KELLEY, A.I.A., ARCHITECT

Of Pennsylvania farmhouse style, this house has an informal, homelike air. The walls are of cast stone masonry, whitewashed, and have an interesting texture. Classical and modern details have been blended to good advantage. The floor plan is unusually well arranged with little waste space and easy circulation. The study, of course, may serve as an extra bedroom.



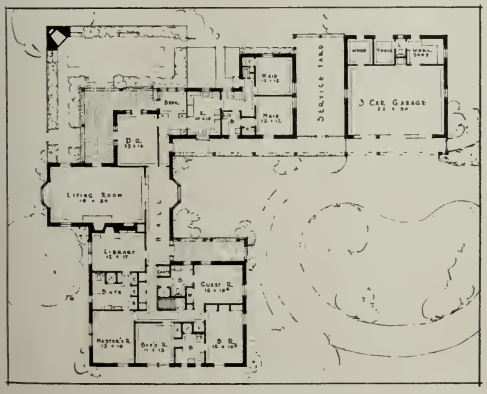
Photographs by Clyde Stoughton

A HOUSE IN ROLLING HILLS

JAMES R. FRIEND, ARCHITECT

Built atop the ridge of the Palos Verdes the view from the living room, facing in a northerly direction, affords a panorama from Malibu to Newport with the long ranges of the Sierra Madre and San Bernardino mountains in the background. Catalina and St. Nicholas islands can be seen to the southwest.

In style it is a formal California ranch house, with a modern adaptation of French Provincial. The interior partitions as well as the exterior are reinforced concrete, all of the rooms being papered. The floors are slabs over crushed rock and carpeted.

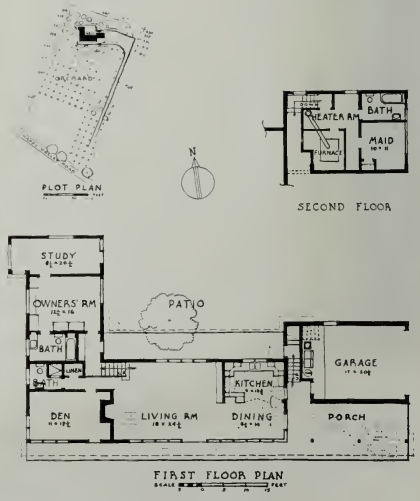


Photographs by Roger Sturtevant

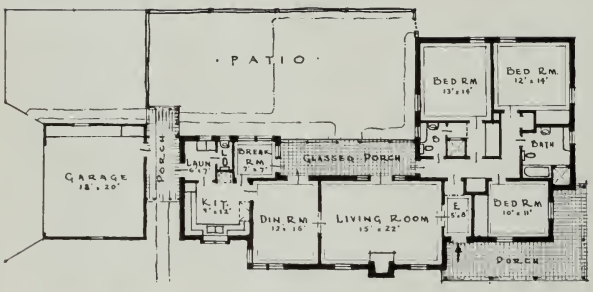
THE RESIDENCE OF
DR. AND MRS. O. H. GARRISON
in Happy Valley, California

WILLIAM WILSON WURSTER, A.I.A., ARCHITECT

THOMAS D. CHURCH, LANDSCAPE ARCHITECT



Situated in an apricot orchard, the house is located at a height to look out over the trees and yet retain the peaceful feeling which comes with easy slopes. The land is level at the south along the road, rising with increased abruptness toward the north with a view of Mt. Diablo to the southeast. The house was kept low by terracing into the hillside, the cement block construction being suited to building against the earth and acting as heat insulation in warm summer weather, the concrete walls and metal roof making for permanence, fireproofness and lack of upkeep. A furnace in the attic avoids basement problems. The walls are a warm stone gray, the roof of galvanized iron is a light gray green color. The trim is of bleached pine, doors of bleached sugar pine. It will be noted the bedrooms can be reached under the roof overhang without going through the living room. In the living-dining room the sloping ceiling opens up the room to the high view of the hillside and the sky, while the low side looks out to the down view across the valley. The ceiling is of light colored plaster, the walls of exposed precast blocks a warm stone gray. White pine boards have been given a natural treatment to match the stone. The floor is of 12" x 12" dark red-brown tile. Furnishings are simple, comfortable and colorful.



A HOUSE IN BIXBY TERRACE

in Long Beach, California

JAMES R. FRIEND, ARCHITECT

INTERIORS BY BULLOCK'S

A seemingly small home that is not quite so small. Following the lines of the Early California ranch style, the main rooms open into a walled patio affording privacy and pleasant outlooks. Built of hollow poured reinforced concrete, it has been kept simple and sturdy.

Photographs by Dick Whittington

The morning room or enclosed porch is a glorified passage with French windows opening into the patio. The walls and woodwork of this room are white, the ceiling of natural waxed knotty pine. The floor of rubber tile is covered with scatter rugs of woven wool in two shades of green. The draperies are of white muslin bordered with a band of printed Tyrolean cretonne with a box-pleated flounce of the same material. The background of the cretonne is a dark olive green with the pattern in strong reds, yellows and light blue. The Provincial sofa is covered in a red plaid linen, the two small chairs in a soft yellow cretonne with small flowers in greens, blues, and reds.

In the living room the walls are a chalk pink, the woodwork bleached and waxed knotty pine, the carpet a lupin blue of a smooth texture. The furniture combines the use of Victorian with French Provincial. The draperies are of a Victorian patterned chintz with a background of dubonnet. Next to the fireplace is a bergere covered in a blue and white toile de Jouy with a glass-topped Provincial table between it and a small chair covered in an ivory and cherry candy-striped satin. On either side of the fireplace are white tole lamps typical of the French Provincial interior. The large lounge chair is covered with a twisted cotton string material in dubonnet with heavier cordings of soft yellows, blues and reds. The sofa is upholstered in a rose beige nubby cotton fabric, with a box-pleated flounce to the floor.

The dining room is glimpsed in the background. The wallpaper is a soft sea-green with magenta grapes. The draperies are of a flowered chintz in aquamarine with tones of soft green, pale magenta, darker wine shades and gray. The carpet is an embossed hooked rug with a chalk pink background and tones of green, wine and soft yellow. The chair seats are covered in a wool plaid, the same chalk pink as the carpet with soft yellows, blues and pale greens.

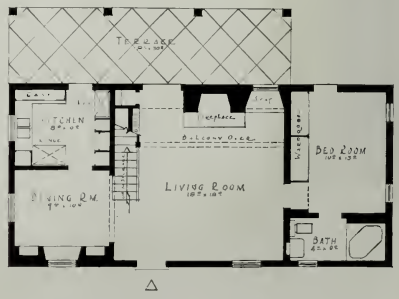
The bedroom is simple with Provincial furniture. The wallpaper is a small refined design of white on a lupin blue background. The rug is a deeper shade of lupin blue, the glass curtains are white frilled net with draperies of white moire. Twin beds are covered with a floral chintz in shades of soft blues, reds, yellows and greens. One chair is upholstered in a chintz of pale Alice blue with sprays of peach colored blossoms, the other chair in a soft rose and white striped material to bring warmth to the room. Dainty white lamps and tole accessories carry on the French tradition. Interiors by Bullocks Bureau of Interior Decoration, under the supervision of Thomas V. Carter.

THE RESIDENCE OF MR. DICK JONES

in Van Nuys, California

JOHN BYERS, ARCHITECT

Situated in a walnut grove the house has a quiet farmlike atmosphere. Except for the roof sheathing, it is entirely of concrete, even the floors which are colored a Spanish yellow with a dado of the same color extending up to the window sills. The stairway is crude with heavy treads and the balcony above swings across the fireplace and leads to a small room over the kitchen. Outside is a terrace with a concrete floor, laid rough giving the effect of a hard, natural terrain. It is completely screened and used for sleeping quarters. Heavy bond beams of concrete form a seat for the roof rafters which are exposed below and stained to an old worn effect. Tiles are laid Mexican fashion with the mortar showing at the arches. A triangular wooden gutter and wooden shutters add a note of contrasting color.



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WILL WE ALL BE REHOUSED IN TWENTY-FIVE YEARS?

By ARTHUR T. RAITT

The residence of Mr. and Mrs. Austin Sherman in Los Angeles, has been built of concrete masonry.

A SILLY question, but if we are to believe one eminently qualified to answer it, re-housing of the population of the United States in that time is well within the realms of possibility—excluding, of course, those who are now housed in homes of a high standard of construction and livability.

Assuming that this architect is correct, what an indictment against the homes in which the majority of us now live! Can we protect ourselves against a repetition of this condition in fifty years or at the end of another cycle of twenty-five years?

While I cannot feel that things are as bad as our architect "incognito" would suggest, there is enough food for thought in his belief to make us approach new housing with one compelling idea—the need for permanent, livable construction. It is true that a home built today may not be up-to-date two generations from now, but it need not be sub-standard. The very nature of the American people, constantly striving for "the more abundant life," will render obsolete some of the equipment now part of our most modern homes, but replacement of home equipment is vastly different from the replacement of the entire house.

Architects have gone far towards eliminating the dated house, those of the wrong date. Among the smaller houses—look at some of the development of twenty to thirty years ago, creating entire "streets of horrors." They are so bad, they cannot even be called curiosities. Most new small houses are adapting a style and design good when our forefathers first landed on America's shores, simple, straightforward, free of ostentatious ornamentation. With good design returning—and good design is only achieved with good planning—livability is also returning. Add to livability, permanent, safe construction and we need no longer contemplate the possibility of a twenty-five year cycle of replacement, even in the low-cost house brackets.

. . . This preamble has been leading inevitably to one thing—the *enduring* house—the *concrete* house. While architects have slowly increased home-owners' appreciation of the value of good design, these same home-owners have developed an appreciation of the value of good construction. Gone is the day of buying a home because the interior decoration was "just what we wanted." The public is housing-conscious and insatiably curious about how houses are put together and why this does thus and that does so. It's an extremely healthy state of mind and is inspired by caution. Growing in the home-buyer's conciousness is the knowledge that the surest way to get the most for his home dollar is to build for permanence and not for bulk or show. The number who find their answer in concrete is increasing at an amazing rate. Why should this be so? To those connected with the building industry, the answer is plain; but to the layman planning on building a home, I should like to tell something of the development of concrete and the concrete house so that he, too, may understand.

Naturally the benefits concrete has to offer are applicable to any size home, but it should be clear that the modest budget has most to gain from the economies offered by the concrete house. If the first cost was the only cost the home-buyer had to consider, cheap construction might suffice. But every home-owner knows that the first cost is *not* the only cost. Other expenses must be provided for—maintenance, repairs, repainting, insurance, termite control. The less durable the construction of the house, the higher these other expenses are certain to be.

While the concrete house of today is a comparatively recent outgrowth of the cement industry, the material of which it was chiefly built was used by the Romans. Roman-made concrete is still in daily use in buildings and roads. It was crude compared to present-day concrete, but it has withstood the bombardment of nature and man for hundreds of years, rugged evidence of concrete's durability.

Various natural cements were used until 1824 when Joseph Aspdin, an Englishman, patented an improved cement which he called "portland" because it resembled the Isle of Portland building stone. From then on, progress became rapid and in the last seventy-five years, concrete has revolutionized the construction industry, until now it is accepted as a leading structural necessity.

It was a short and natural step to concrete houses from bridges, dams, roads, and public buildings, typifying as they do the structural strength to resist the forces of nature, the same forces to which our homes are subjected.

And now, what has concrete to offer in a home? In any home you may build, you are entitled to one that is: attractive, permanently rigid; reasonably maintenance free; firesafe; stormproof; termite-proof, watertight; earthquake-resistant and not subject to decay; and warm in winter, cool in summer. Concrete will provide such a home.

It might be well to be convinced of all this before going on. So let's analyze the bare statement and go into these qualities of concrete in order:

ATTRACTIVE: Contrary to one's first impression of a material of such rigidity, concrete is elastic in its adaptability to all architectural styles and treatments. It has been so used for many years in structures other than homes, particularly in California, for all to see. In recent years, houses of all styles have been erected in all parts of America. Illustrated in this magazine are several built by your neighbors. You must admit the word "attractive" may fairly be used to describe them.

PERMANENTLY RIGID: Concrete houses are built like skyscrapers, their foundations, floors, walls and frequently the roof are molded in one solid structure, of a mass of fine and coarse aggregates, surrounded and held together by a hardened paste composed of portland cement and water. The concrete in the concrete house will withstand a minimum crushing load of a ton to a square inch.

REASONABLY MAINTENANCE-FREE: This should logically be placed last, since, if you are satisfied on all the other qualities of concrete, it follows that the concrete house has low maintenance costs.

FIRESAFE: Concrete is incombustible and is itself used as a fireproofing medium to protect other types of structural members from fire.

WATERTIGHT, EARTHQUAKE-RESISTANT: The ingredients which make up good concrete, plus steel used as reinforcement according to accepted engineering standards, produce structures which have withstood the elements under the most trying conditions, not only here where we have been witnesses of earthquake and flood, but in other parts of the world where nature's devilments have been wrought in the same or other forms.

TERMITE-PROOF: Termites cannot eat concrete, so can do no damage to it or to other portions of a home protected by it. The U. S. Department of Agriculture in Leaflet 31, *Termites in Buildings*, says:

"A few hundred dollars additional (2 per cent of the first cost) spent in the beginning in proper building construction, may save you thousands of dollars in repairs and replacements later. It is much simpler to keep termites out of a building than to get rid of them and repair damages after. The necessary repairs may be too costly for the small householder."

This two per cent additional cost for termite protection is included in the first cost of the concrete house; hence, *termite protection costs the owner of a concrete house nothing at all.*

NOT SUBJECT TO DECAY: Earlier in this article I have made reference to the long life of the

(Continued on Page 40)

Photographs by Schuyler Crail

ORGANIC ARCHITECTURE IN A STUDIO LABORATORY

By ANSON BAILEY CUTTS, M.F.A.

Essentially functional the modern facade of the laboratory is austerely simple. With no ornamentation the long horizontal bands of glass brick are both practical and decorative. On the left the photographer has caught an unusual study of light and shadow, of mass and horizontal lines. The twenty-four doored vault where the finished films are stored.

WHEN the Warner Brothers Picture Corporation decided to build a new film laboratory at their Burbank Studio, they were fortunate in having within their own organization Mr. Bertram Teitelbaum, head of the Art Department, who was familiar with every practical requirement of such a structure.

Function dictated, in a general way, its form and arrangement. But there is currently so much flagrant misinterpretation of these terms, it is to the credit of all concerned that this great reinforced concrete building typifies the best in both categories. It is as up-to-date as science could make it, as effective an example of functionalism as utility and a mind of esthetic balance could produce. These factors, properly combined, result in an *organism*—which is far more than a structure. Use and form interlock at every point.

On the L-shaped ground floor are situated the lobby and executive offices. Floors are covered with a dark green linoleum, chairs are chromium with light green leather, lighting fixtures are bronze. On this floor are also located the cutting room—a miracle of fireproof efficiency and light, the developing room, and its control room. Because of the inflammability of film, all rooms open directly into a main corridor, each con-

stituting an insulated fireproof unit. Interior partitions are of metal lath and plaster construction; doors are of metal with fire-glass panels.

Generous wall areas of glass brick, running horizontally serve as windows and admit more light than would ordinary panes, while eliminating the sun's glare, heat and every particle of dust. Artificial illumination is indirect, and the entire building is air-conditioned.

For both developing machines and air-conditioner, the intricate wet and dry bulb electrical controls are entirely automatic and self-regulating. Hence one passes through room after room of humming machinery without encountering a single attendant. The ninety people employed in the building at present, are to be found in the cutting and processing rooms where each week about a million and a half feet of film are processed.

In the developing room neatness and efficiency go hand in hand. All plumbing is concealed. Pipes and fittings through which chemicals pass are of brass, the remainder of stainless steel—$35,000 worth of it! Here the organic nature of the architecture is particularly evident. There are no floor joists; the six large machines, with a joint capacity of 750 feet of film per minute, rest instead upon concrete bases in the basement below, while the lattice-work floors are supported by the machines themselves, thus facilitating any future rearrangement, replacement, or expansion, without altering the basic structure. Before plans could be drawn or construction begun, every detail and requirement of the elaborate equipment had to be determined and the laboratory then designed to accommodate it.

In the basement rooms are located the chemical vats and boilers respectively, the latter equipped for either gas or oil, of which the tanks have a 2,000 gallon capacity. On this floor is the engineering room, containing four compressors for cooling water in connection with the air-conditioning, two emergency generators for use in case of power failure, and the air-conditioning controls. This system is in itself a miracle of intricate sensitivity. Temperatures are maintained within ½ to 1°, and humidity within 1 and ½%. The former at 74° Fahrenheit; and the latter at 55° and 54° in offices and working rooms respectively. All air is thrice filtered before entering the rooms. First by a self-cleaning filter at the intake on the roof, and subsequently by two filters. Every three minutes, all the air in the building is completely replaced.

A portion of the second story accommodates the air ducts, a unique feature of which is the 84 access doors, capable of admitting a man for periodic interior cleaning—a precaution not generally taken in systems of this kind. This exemplifies the thoroughness with which the creators of the world's newest motion picture film laboratory have tackled and solved their intricate problem.

Behind the "Lab", stands a separate building containing 24 vaults in which finished films are stored. This, too, is constructed of reinforced concrete with steel doors and fittings. Here the repetition of identical openings—unified by the long horizontals of an almost nautical balcony, rail, and roof—contributes another organic feature to the architectural conception.

Two views of the developing rooms where seven hundred and fifty feet of film are developed per minute. Mechanical neatness and luxurious efficiency have been procured with thoughtful planning and an abandoned disregard for cost.

Photograph by W. P. Woodcock

RADIO CITY, California Style

By ANSON BAILEY CUTTS, M.F.A.

AUSTIN & COMPANY
Engineers and Builders

Photographs by E. A. Bachrach

WHEN on October 17th, the National Broadcasting Company's $2,000,000.00 reinforced concrete Radio City Studios opened, the nucleus of a functional development in Hollywood's architecture advanced another step. The neighboring Columbia Square Studios started the ball rolling, and Earl Carroll's new theater, as well as facing buildings on Vine Street now being remodeled, shortly will change the complexion of the neighborhood from Spanish Renaissance to Ultra-Modern. If the results are in every instance as happy as the case of N.B.C.'s new West Coast home, Hollywood will be fortunate indeed.

This is functional architecture of the solid American variety, heavy in mass, with its feet planted firmly on the ground, long horizontal lines broken by verticals, and in arrangement eminently practical.

In plan, the structure consists of three main divisions, closely linked. The Vine Street wing contains executive and other offices. The Sunset Boulevard wing is composed of the four main broadcasting studios and auditoriums, each seating 340 people, equipped with lobbies and lounging rooms. Glass panels permit late comers to see the broadcasts from the lobbies. Clients' rooms, in which sponsors and representatives may hear and view programs, overlook the respective stages. Public entrances to the auditoriums are reached from a 300-foot terrace, running the entire length of the Vine Street facade. Within, a parallel corridor serves the artists as a reception hall and separates four smaller non-audience studios from these larger units.

The third section of the building is a three-story entrance rotunda, linking studio wing with office wing at the corner of Vine and Sunset. Day illumination comes from six vertical panels of glass bricks similar to those of which the "hyphens" between the auditoriums are constructed. In this rotunda, behind a panel of invisible glass, is located the Master Control Panel of Radio City, heart of the intricate wiring system by which N.B.C. broadcasts take to the ether . Above this control panel is Mr. Ed. Trumbull's huge mural painting depicting the Genie of Radio, standing like a Collosus against a background of scenes and enterprises from his far flung domain.

The building is a light turquoise green on the exterior, with aluminum trim. Varied color schemes distinguish each of the studio interiors: "A" is painted in graded tones of brown, ranging from straw to deep mouse, with seats of sea-foam blue. "B" has walls of dark robin egg blue, seats of rust, gold stage curtain and accents of rose ash, faun and eggplant. "C" is done in straw and yellow with turquoise seats and curtains of mahogany and pale turquoise.

Technically, Radio City is noteworthy. Experts consider the sound-absorbing acoustical plaster, cork-supported floors, echo-proof walls, the floating pipe organ chambers, the improved air-conditioning and catastrophe-proof power plants, as features unsurpassed among broadcasting stations of the world.

On the left Amos 'n' Andy broadcast as usual. Amos (Freeman Gosden) is on the left of the table with Genevieve (Madaline Lee) while Andy (Charles Correll) is on the right. Announcer Bill Hay, the "Here th' are" man is in the foreground. Below is a view of Studio "D".

FUNCTION AND FASHION AT COULTER'S

STILES CLEMENTS
Architect

Photographs by Stuart O'Brien

Coulter's, one of the oldest stores in Los Angeles, moves to new, functional quarters—way out on Wilshire Boulevard. The building of Class A construction consists of a full basement storage, four stories of merchandising and a part fifth story. It is constructed with full reinforced concrete frame with concrete exterior walls. The exterior treatment of cement plaster on the concrete walls marked off to simulate stone jointing, then painted with cement brush coating, picking out the various blocks in slightly varied tones to give a limestone effect. A special feature of the design is the use of glass brick in place of windows on the north, east and south elevations on all floors except the first floor where large display windows have been effectively designed. The building is equipped with a forced air heating and ventilating system throughout and full automatic sprinkler system. The interior is smart, simple and well lighted by the soft prismatic reflection of the glass bricks augmented by indirect lighting.

PROVING A THEORY

By ADRIAN WILSON, A.I.A.

IS NOT man as much entitled to decent sanitary housing in a harmonious environment as he is to sufficient nutritious food and suitable clothing? Statistics indicate that at current costs 80 percent of the people in the United States cannot afford to rent or buy adequate habitations.

If you are a potential investor, have you considered the advantages of efficiently organized groups designed for comfort and convenience in terms of privacy, light and air, community facilities, adequate recreational areas, and related to cost and demand?

If you are a worker, would you not select an employer who was sufficiently interested in your welfare to consider your means of habitation, to see that you were provided with a livable, modern home, at a rent you could afford to pay?

If you are an employer, do you not agree that employees housed in convenient and comfortable homes, suitably related to harmonious environment, are better equipped to render you a more efficient service?

Millions have been spent in recent years for the development of new materials and systems for use in multiple quantity house production with no appreciable progress in lowering the cost of the product to the consumer. The writer has long been of the opinion that mass production and prefabrication principles can be applied to group housing using most any present day materials and systems of construction and effect appreciable savings.

As an experiment to determine the value of cooperation between employer and employee, the Southwestern Portland Cement Company recently erected a group of thirty houses at its Victorville, California, plant, thus affording an opportunity to demonstrate the theory of mass production and prefabrication as applied to group housing.

Erle Webster and Adrian Wilson were the architects for this housing group. The project was planned to use the products of the owner and to employ insofar as was practicable the principles of mass production and prefabrication.

The houses are constructed with concrete foundations, cement floors covered with asphalt tile, mortarless unit masonry exterior walls and interior partitions, reinforced concrete studs and bond beams; wood roof construction covered with cement asbestos shingles, cement plaster interior and exterior surfaces; thermax insulated ceilings, steel sash, and wood interior trim.

Plans were prepared on loose leaf sheets, note book size. Each sheet or series of sheets contained details of each branch of the work, list of materials required for such work in each house, and specifications of such materials. At the job the workmen were divided into crews to handle individual portions of the construction, and each foreman given a note book of blue prints of the particular work under his supervision. Wherever possible, materials were pre-cut, prefabricated and delivered to the site ready for installation.

Pre-cast mortarless units were manufactured at the Company's plant, delivered to the job and carefully stacked beside each unit in quantities sufficient to complete that house. Reinforcing steel throughout was carefully scheduled, cut, bent and tagged at the factory and delivered to the site in bundles, ready for installation. Framing plans with schedules and material lists were prepared for each type of roof construction and the lumber ordered in individual loads for each house. The lumber waste was thus reduced to a minimum and the waste from each house could literally be carried away in one basketful.

All plumbing fixtures in each unit were planned around a roughing assembly which was standardized for all units. Slots were left in the floor to receive the assembly. The roughing in the first house was installed and each pipe and fitting tagged and numbered. The roughing was then disassembled and taken back to the shop where each pipe, nipple and fitting was duplicated thirty times. Roughing units for all the houses were assembled in the shop and delivered to the site for installation. Total cost of installations, compared with nominal installations of equal number of plumbing fixtures, indicates that this procedure saved from $75.00 to $100.00 per house unit.

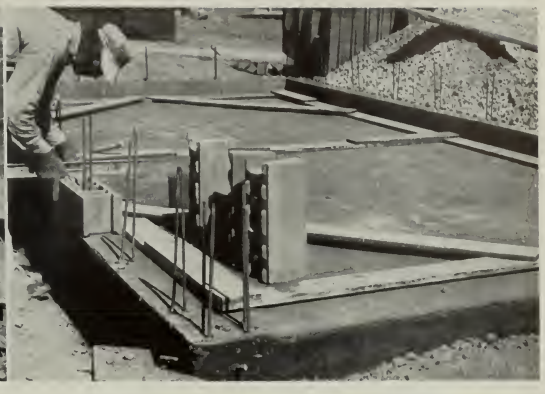
Electrical materials and installations were handled similarly to plumbing installations. Cabinet work throughout was prefabricated at the mill and delivered ready for installation. At the site it was merely necessary to place each cabinet in its position, secure same to structure and apply a scribing mould at the juncture with plastered surfaces.

Materials throughout were purchased under the mass buying plan—in many instances in carload lots. The savings thus effected can very conservatively be estimated as between 25 to 30 percent over nominal individual purchases.

Planning throughout in the office of the architects was with the view to job organization, so the workmen could be organized into crews to start with the first house and carry through the entire project performing the same function. To this end it was necessary to plan and correlate the work

A view of one of the small houses showing the simplicity and solidity of construction. The floor plan which is reversible not only provides access to the rooms but increased cross circulation so necessary in this location.

Standardized foundation forms were used for all concrete foundations.

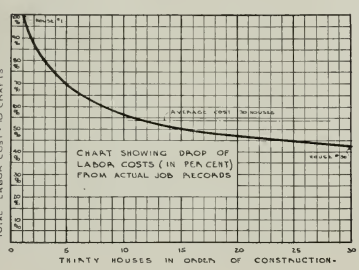


Wood templet used for laying out the thirty garages.

so that each crew or trade could complete its work on each house without doubling back or waiting for the work of other trades to be performed. As an example, the fireplaces and chimneys as shown on accompanying photographs were designed as an integral part of the masonry walls with oversize fire boxes to be filled with brick liners and facing trim. This permitted the masonry erecting crew to proceed with its work without interruption or tieing into brick work. When the masonry work of the first fifteen houses was completed, the brick crew (consisting of one mason and one helper) started the fire box in the first house and followed at the rate of 1½ house per day and a labor cost of approximately $12.00 per mantel.

Wherever possible, templets were made to avoid duplicating layout work, and were used from house to house throughout the project. These were used to locate all dowel steel and anchor bolt installations, starting courses of masonry units, partitions, nailing strips, inserts, etc. Standardized panels covered with plywood were used for all foundation forms. These were numbered and scheduled for proper locations and were light for ease of handling. After each house pour the forms were removed and oiled for the next use, and were used throughout the project without replacement. Forms for the pouring of concrete door and window jambs were standardized of wood, and held in place with bolted wood clamps. One set of standard forms was used thirty times without replacement.

The foregoing brief description of planning, materials and processes illustrates in a minor degree the principle as applied to housing. In every instance the labor process of moving the workman by the product instead of the product by the workman showed decided decrease in labor cost as the work progressed. A graph illustrated the savings



effected as the work moved from house to house. The average labor cost per house compared to the cost of the first house indicates a saving of approximately 40 percent.

The fact that the finished structures are earthquake-proof, fire-resistant, termite-proof, insulated, 50-year houses, and were erected with savings in material purchase of 30 percent and labor costs of 40 per cent seems to justify the belief that mass production procedures can be profitably applied to group housing.

Influences beyond the control of the designer required the use of identical elements and plan arrangement, yet the exterior designs give distinct individuality to each unit. Mass production applied to housing does not mean row after row of monotonous houses. Proper planning of the unit in relation to its site can bring about a much more harmonious result than obtained under the present so-called individual system of building.

Similar applications of principle to group building under the management of large parent organizations with departments for land purchase, planning, construction, experimentation, and sales can and will in the future provide men with suitable habitation, in a manner comparable to that employed by the automobile industry in meeting the demand for adequate low cost transportation.

Cabinet work was delivered to the job prefabricated and ready for installation. Standardized door and window forms of plywood were used for pouring the concrete jambs.

The rough fire box of the mantel was formed of precast units as an integral part of the wall. The finish fire box of brick mantel filled into the rough box facilitates the work of the bricklayer.

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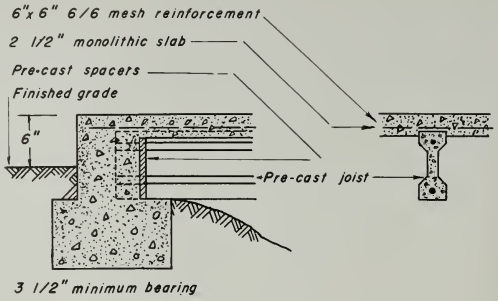
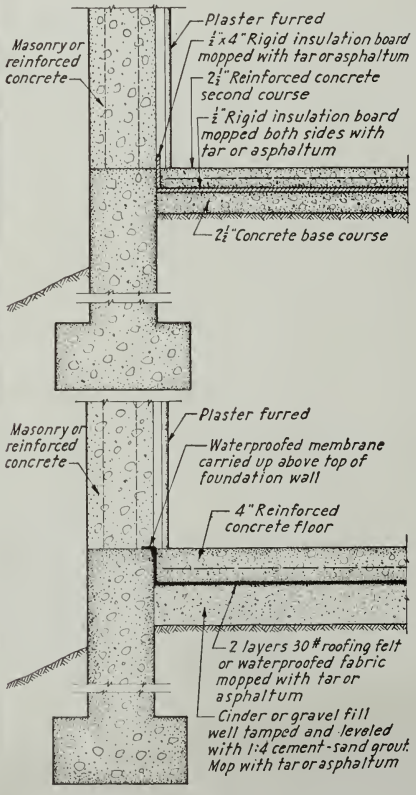


CONCRETE FLOORS

By ARTHUR T. RAITT

WHERE "native" architecture calls for placing the first floor as close to grade level as possible and where large basements are not in general use, the concrete floor has been rapidly filling a long-felt want. To do this the floor types illustrating this article have been evolved. The prospective home builder might appreciate a résumé of the high lights to be looked for in the completed floor.

It will be presumed that the details shown cover construction requirements, with these added instructions: The concrete should be mixed in the approximate proportions of 1 part cement, 2½ parts sand and 3½ parts gravel graded from ¼" to 1". Do not use more than a total of 6 gallons of mixing water (including the moisture in the sand and gravel) to each sack of cement. This means that the actual water added will be about 4½ gallons. The reinforcing in the slab should be No. 6 gauge, electrically welded mesh on 6" centers or its equivalent. The concrete should be kept moist for at least 7 days after placing. Wet canvas or burlap can be used to cover the floor during this curing period. To facilitate drainage after completion of the floor, it is a good practice to grade away from the outside walls.


Masonry or reinforced concrete
Plaster furred
1/2"x4" Rigid insulation board mopped with tar or asphaltum
2 1/2" Reinforced concrete second course
1/2" Rigid insulation board mopped both sides with tar or asphaltum
2 1/2" Concrete base course
Masonry or reinforced concrete
Plaster furred
Waterproofed membrane carried up above top of foundation wall
4" Reinforced concrete floor
2 layers 30# roofing felt or waterproofed fabric mopped with tar or asphaltum
Cinder or gravel fill well tamped and leveled with 1:4 cement-sand grout. Mop with tar or asphaltum

And now to return to what may be expected of concrete floors. They are in competition with other types of floor construction in first cost and do not become a maintenance problem. Their first cost, except where left exposed necessitating waxing, is their final cost.

They provide rigidity, stability, strength and durability. Lack of rigidity in floors with consequent sagging or other movement, is responsible for most plaster cracks. Likewise, floors that are subject to movement are responsible for doors and windows being out of plumb and many other structural defects. Concrete floors are free from sagging, deflection or lateral movement. Furthermore they do not decay; their strength and durability increase with age.

In conjunction with concrete walls and roof, concrete floors complete the triad which assures the home owner of safety from fire, termites, earthquakes and storm. In conjunction with walls of non-permanent construction, they act as an effective stop to fire and termite and vermin travel and may be the means of preserving the entire structure from total loss from storm and other natural hazards.

In hotels, apartments, schools, hospitals, garages, office, mercantile and industrial buildings the successful performance of reinforced concrete floors over a long period of years has made it a logical material for residential floor construction. This is particularly fitting since it lends itself to such a range of finishes and is an excellent base for any type of floor covering. You may have integrally colored cement finish, chemically stained finish in an infinite variety of color blendings, concrete or

(Continued on Page 39)

SMALL HOMES OF THE WEST

THE SMALL CONCRETE HOUSE OF TODAY

By EDITH NORTHMAN, ARCHITECT

A FEW days ago, at a club luncheon, the women at my table were talking about building homes. That seems to be a very popular subject today.

One of them stated that she and her husband were going to build a new house but, they were not going to build a "crackerbox" house like everyone else in California. Her brother, an architect in Washington, D. C., had designed it for them. It was to be built of reinforced hollow concrete tile and it was to be insulated inside and out with a new—to the West—insulating material, and it was to be something very special. Her brother had said that evidently the architects here didn't know very much since they didn't use these materials and since they kept on building, what he termed, "crackerbox" houses.

Of course, we are building all the various kinds of concrete and masonry houses here, even the kind my friend was going to use, and if we don't use as much insulating materials as our eastern friends do, there are very good reasons. California weather and climate being two of them.

But I was anxious to hear what my friends would say, since the remarks had brought on something of a discussion pro and con this and that of building, and especially concrete masonry constructions.

So I sat back and listened except when I was asked. Even architects do that—sometimes.

At first some thought the concrete blocks mentioned were the same kind used many years ago in the middle west and Rocky mountain areas, those ugly blocks that made anything but beauiful houses. They probably had some advantages. I can't think of any at the moment.

I explained the difference between these unwieldy and crude former experiments and the present concrete tiles and slabs that have a wide architectural adaptability.

But then, if these blocks were as good as my friend had claimed, why didn't we use more of them here? And why didn't we build more concrete houses?

Ever since I came to California nineteen years ago that question has come up from time to time. One of the first house plans I worked on here was for a small concrete house that was going to revolutionize the home building industry. The owner had a pet scheme of his own that he wanted to try out—he had visions of himself as a millionaire inventor—and it didn't work.

Since then a great many different kinds of concrete and concrete masonry houses have been built here of various kinds of materials and various types of construction. And while some of the constructions proved too costly or too complicated or inefficient, many of them have been both practical and inexpensive.

Today there are many kinds of concrete and concrete blocks or tile for use in home building. You may have read about many of them. Beside plain concrete and reinforced concrete there are various kinds of lightweight concrete, made of mixing certain aggregates, such as cinders, pumice, diatomaceous earth or similar materials in the proper proportions with portland cement. Some of these have excellent insulating and sound deadening qualities, and have been used for years in certain parts of Europe.

Houses of these materials can be plastered or painted or even left *au naturel* if desired. They are termite and vermin proof, fire safe, and very low in upkeep and depreciation cost and, best of all, reasonable in cost.

When I speak of concrete houses I intend, of course, to include the floors. Yes, I know. You think you don't like concrete floors. You are thinking of store floors or sidewalks. Remember that all the large hotel and apartment buildings have concrete floors under their oak floors and carpet or linoleum. Of course, the floors can, if you like them that way, be colored and marked in tile pattern and kept waxed.

In one house just finished the floors are Diacrete, rubbed smooth, varnished and waxed, and the surface, resembling reddish brown terrazzo, is quite attractive. The owners are immensely pleased with their floors and claim they are neither cold nor hard to walk on.

I believe we are going to see many houses built of concrete and concrete masonry in the years to come. A well designed, well built house of these materials is good for many years with little upkeep.

I say "well designed" advisedly. If it is not well designed, if it is one of the architectural atrocities that, unfortunately, abound here, the shorter life it has the better for all except the owner.

Of course, I don't expect to see everyone start to build concrete houses. We have built wooden houses for many hundreds of years and shall probably continue to do so for many more. Whatever you may think of our much cussed and discussed climate—we are fortunate in being able to live and be comfortable in frame and stucco houses in spite of anything our eastern colleagues may say about "crackerboxes."

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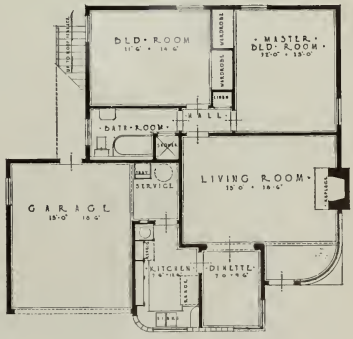

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A MODEL CONCRETE HOME

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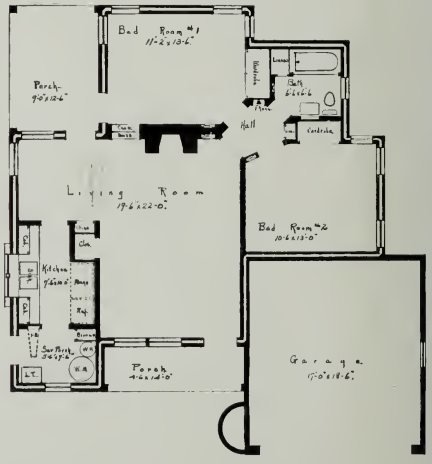
Poured reinforced concrete was used to build this small home in the San Fernando valley. Through the use of adjustable steel forms, 100 per cent hollow walls were obtained, the 1½" dead air space thus created preventing dampness from forming on the inside and having an excellent insulation value.

The dining room is an enlarged corner of the living room, giving both an additional feeling of space, and opens onto a very usable porch. The service porch is located in the front, increasing the privacy of the rear. The outer walls are white with a turquoise dado and a yellow roof.



WINTER SPOTS

(Continued from Page 3)

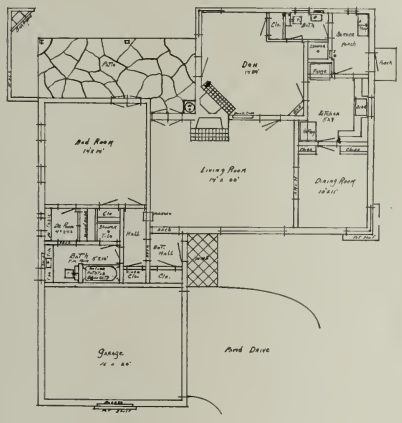
In northern California the delights of winter sports were recognized earlier than in the south, and in the Truckee and Lake Tahoe region the sports formed the center of much social life. Johnsville, in the Feather River Country, is one of the sites of the very early introduction of skiis and the race track now in use is identical with the one so popular in the early fifties. At Soda Springs, Norden, Cisco may be found hotel and cabin facilities, while Mts. Shasta and Lassen provide ski-club headquarters. Of course skiing on the west coast is not confined to California, there are many ski resorts in Oregon and Washington. One of the best known is Timberline Lodge on Mt. Hood, where they hold a ski tournament in mid-June, making it coincide in date with the Rose Festival at Portland.

A MORTARLESS MASONRY HOME

in Riverside Ranchos

VICTOR J. NELSON, Builder

The construction of this house is of hollow blocks, laid without mortar with a thin coating of plaster on the inside and stucco on the outside. The hollow walls have a high insulation value and in addition can be filled with insulating material. The living room has a beamed ceiling and a wide fireplace. The dining room is finished in knotty pine. The den with its generous fireplace has a separate bath and can be used as a guest room. French windows lead from the living room and bedroom into the patio where a barbecue does double duty as an incinerator.



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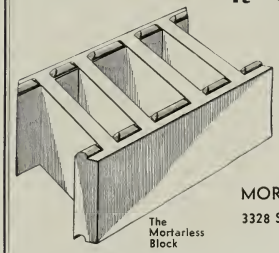
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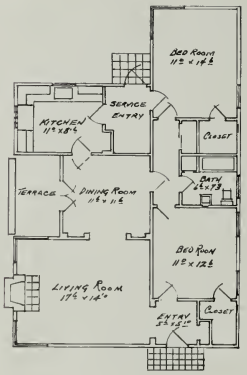
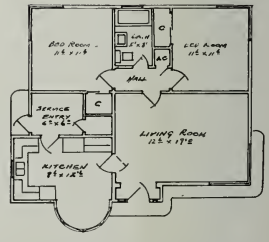
TWO SMALL CONCRETE HOUSES IN EL CENTRO, CALIFORNIA

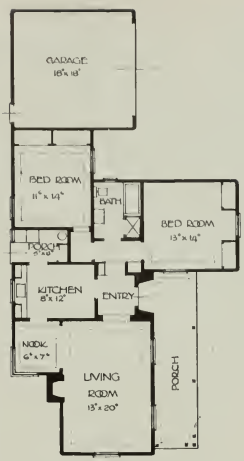


have been built of ribbed gunite construction. The ribs are 4" deep and placed from 2' to 3' apart, the intervening stices being filled with insulating material. The inside walls are covered with lath and plaster, the outside walls are the same construction. The floors are concrete laid on grade.

Above the home of Miss Alice Harrison has easy access to the outside, a small terrace opening off the dining room. The roof has a low pitch and is shingled.

Below the home of Mrs. Gladys Salmen is small, compact but very convenient. The flat roof is also of concrete well insulated. Both houses have been planned to resist the extreme heat of the Coachella Valley and are very livable in this torrid locality.
The Ribcrete Construction Company, builders.



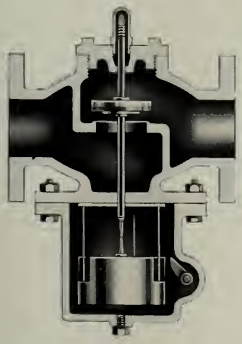


A PREFABRICATED MODEL HOME

PAUL R. WILLIAMS, ARCHITECT

KNAP AMERICA INC., BUILDERS

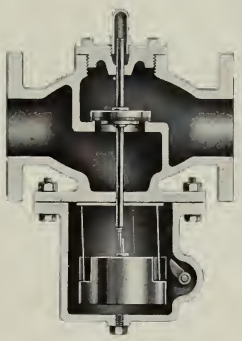
Designed for a corner lot this small house is unusually well arranged affording good circulation, privacy and convenience. It is constructed of standardized, mass-produced interlocking units which come in various sizes so that they may be adapted to door and window openings. These units are put up without the use of mortar and no plaster is required either internally or externally. However, any form of plaster may be applied to the walls if desired. Units on the two sides of the wall are staggered so as not to permit any vertical or horizontal joint to extend completely through the wall, and in addition a builders insulating paper is firmly attached to each unit on the interlocking side.



Valve open

Earthquakes?

"When In Rome Do—"



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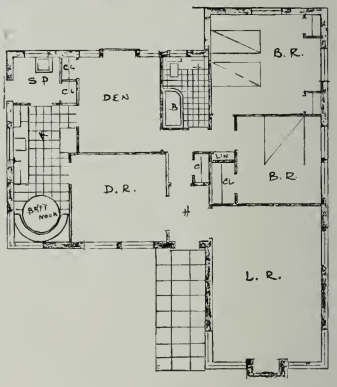
ROBERT DENNIS MURRAY
Architect



To build this house slip forms are put in place by a large crane. After the walls are poured and cured, clamps are released and the big crane removes the forms. The result is a beautiful concrete wall, so smooth that wallpaper can be applied directly to it. The exterior may be brush-coated if desired. Floors are concrete slabs with oak blocks applied direct in a pitch plastic. The roof is reinforced concrete and the entire frame of roof walls and floor are tied together so that the house could be rolled over without injuring the frame. Pipes are carried in the hollow walls which in some localities can be insulated for added protection.

CAMELLIAS AND GARDENIAS

(Continued from Page 12)

eties are *White Doves, Briar Rose, Tanya,* the two last rose and deep rose in color. *C. sasanqua* is charming for espalier use in the patio.

The Camellia's requirements are simple; it likes good drainage, filtered sunlight, a soil of leaf mold, peat moss and sand. It dislikes alkali, doesn't care for afternoon sun, and likes to be let alone after planting. For fertilizer give a little cottonseed-meal every other month after blooming, when the plant is making its growth, thus in April, June, and August, working it in lightly, for the roots are shallow.

Camellias may be moved at any time, perferably in the winter when they are in bloom, rather than in the summer when they are growing.

In California gardening, Camellias have marvelous possibilities. The smooth, shining evergreen foliage makes them attractive the year round: the habit of growth, symmetrical form, amenable to pruning, but rarely needing it; steady increase in beauty with the increase in years—these qualities alone make the shrub of high value in permanent planting, especially for the north side of a house or wall where one's choice is limited. And beside these basic excellences, they yield a steady winter supply of beautiful table decorations and of irreproachably lovely corsages. Small wonder that Californians plant Camellias.

Linked with the Camellia in the mind of the florist and the debutante, is the Gardenia. In the gardener's mind, the two are not so closely linked. The Gardenia is a summer flowering, warmth-loving plant, and is not placed on the cool side of the house.

But like the Camellia, it likes good drainage and a soil free from alkali. The mixture liked by Camellias agrees well with the Gardenia's tastes: namely a sandy soil, well mixed with leaf mold and peat moss.

For California, the best variety is *G. grandiflora,* a variety less temperamental than *G. Veitchii.* The latter is lower-growing, more compact in form. It blooms throughout mild winters as well as in summer, but the flowers are smaller than those of *G. grandiflora. G. grandiflora* blooms heavily from May through July, with a scattering bloom during the entire year.

The alluring fragrance, the lovely texture and form of the petals have made the flower prized in the bride's bouquet and corsage. Also the plant is decorative in the garden. A four or five year old specimen, crowded with bloom and growing in a tub or a large jardiniere, is marvelously effective. A single mature plant will often yield hundreds of blossoms. And it is the fading Gardenias which are used for perfume.

Any family with debutante daughters in it, should have Gardenias in the garden.

The chief enemy of the plant is scale, for which the gardener must watch. Prompt spraying with a good oil emulsion will control it. Moving of large plants is best done in the spring. Of course plants grown in gallon or five gallon cans may be moved at any time.

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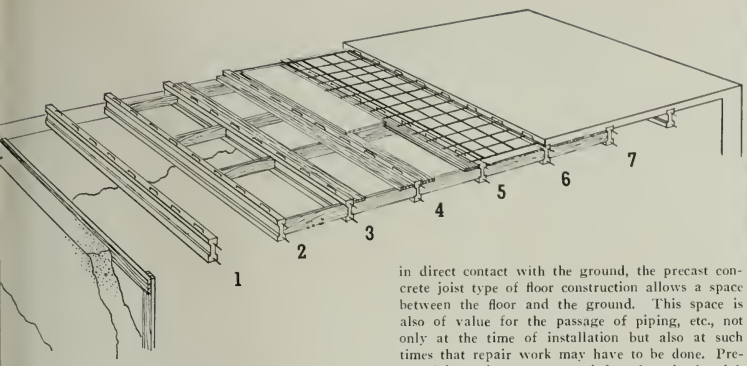

CONCRETE FLOORS

(Continued from Page 32)

ceramic tile, terrazzo, art marble, slate, linoleum, rubber, cork and wood.

In the case of the owner who objects to a floor in direct contact with the ground, the precast concrete joist type of floor construction allows a space between the floor and the ground. This space is also of value for the passage of piping, etc., not only at the time of installation but also at such times that repair work may have to be done. Precast joists, of course, are reinforced as is the slab poured on them. They are carefully designed to carry required loads and their spacing and size are worked out in tahular form for ready reference.

The cave man built of mud, the medieval man of stone and timber, the modern man of steel and concrete!

THE ARTIST AT THE FAIR

(Continued from Page 7)

In each court also are bas reliefs, statues in the round, combination murals, frescoes and bas reliefs in some of the large panels, and etched reliefs for night lighting. These etched reliefs are very interesting, as the color is worked into them in such a way as to be almost invisible in the daytime; but they are done in fluorescent paint which, under the new magic black light, sparkles with vivid emerald greens, turquoise blues, purples and magentas.

The planting in these courts is nearly complete, and consists of large madrone and eucalyptus trees, with a very generous planting of shrubs. The planting conceals the indirect flood lights which will tremendously enhance the glamor and beauty of the gardens at night, particularly when we consider all of the art treasures that are being perfected for the palace grounds themselves. I would like to mention one figure which I think is supremely beautiful, and that is the "Evening Star" in the Court of the Moon, done by Ettore Cadorin. This is a female figure that stands on a high pedestal, and in its utter simplicity and beautiful modeling is one of the most beautiful statues I have ever seen. It is modern, and yet it is ageless which I think good art should be.

In the sculpture, we have work done by men as far apart in technique as Haig Patigian, who belongs to the "emergence" school of sculpture, we might say. In other words, he seems to derive directly from Rodin. Then we go to the other extreme in the work of Jacques Schnier, Ralph Stackpole, O. C. Malmquist, Adeline Kent, Robert B. Howard, Brents Carlton, Ruth C. Wakefield, Cecelia Graham, Helen Phillips, P. O. Tognelli, Raymond Puccinelli, and Carlo Taliabue.

At the end of the long axis of the buildings stands the huge eighty foot figure of Pacifica designed by Ralph Stackpole. This figure looks directly down upon the large hexagonal fountain around which are grouped many very modern figures. These statues in some instances seem to be a little too modern for popular acceptance; some seem a little grotesque and over-accented in their modernity. We have in that group men like Jacques Schnier, whose male and female figures symbolize the Spirit of India.

On one wall of this huge court is the large bas relief done by Margaret, Helen and Esther Brunton, which becomes the theme piece of the Exposition, "Pacific Peace and Unity." The panel is called "Peacemakers" and is 144′ long and 57′ high, made of 270 units 4′ by 8′ in size. The reliefs are cut out of very thick wallboard, painted and put together like a mosaic.

Before going any further I would like to speak about the old Palace of Fine Arts on the Marina in San Francisco, the only remaining building from the 1915 Exposition. This building is a never-ending source of pleasure to me because of its marvelous classical architecture and color. It has glamor which seems to be achieved by the texture, the architecture, the sculpture and the planting. Recently I saw excavations of Pompeii, a city destroyed nearly 2000 years ago, and there the means of self-expression was exactly the same; and on Treasure Island we again have these five arts combining to create that illusive appearance of glamor. But where, in mind, the painting and sculpture of the Golden Gate International Exposition are outstanding in quality, I feel that the background buildings are lacking the genius which went into the earlier show. Somehow, I constantly feel in conflict with the buildings themselves in their hodge-podge of architectural motifs; but the result, without question, is going to be very, very beautiful. There is no reason for being too strict a critic of such an enterprise. The architects had to have an idea, and if we do not like their idea, it is merely a matter of opinion.

The rest of the buildings on the Island, with one or two exceptions, are extremely modern—in that they are streamlined, cylindrical, simple in form and peculiarly functional. When completed and surrounded by fountains and gardens, they will undoubtedly create enough interest architecturally to make up for the lack of architectural thought in the main buildings.

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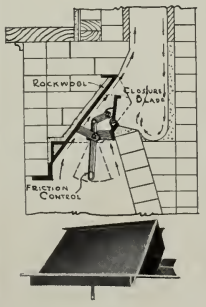

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THE BALLET RUSSE

(Continued from Page 9)

and married Gray Shaw, the Scotch film producer and owner of a shipping line. Among her wedding gifts was a yacht named "Gaité" for her favorite ballet.

Coppelia, which is being revived this season, is the first of the ballets about a doll who comes to life. The music of Coppelia was composed by Delibes who wrote Invitation to the Waltz which forms the musical background of the famous ballet, Spectre de la Rose. In three acts, Coppelia is the largest production in the repertoire of the Russians this season. The theme of the doll who joins the world of living people is a happy one for the Ballet Russe, for the turned-out stance, the stylized gestures and the progression on the toes form a logical expression of the doll's movements. Coppelia was first produced at the Paris Opera in 1870 and was considered daring, for it included a Czardas, the first time a popular folk dance was admitted to the ballet stage.

Of the sixty-five members of the ballet, this year seven are Americans. It will not be easy to identify them from the program, however, since the old tradition of the Russian ballet dictates that all names become Slavic. Four Americans have violated this precedent. One of them is Virginia Rosson of San Francisco, the daughter of a doctor. She began her studies with Theodore Kosloff in Los Angeles, and later appeared in the film of Romeo and Juliet. Another Westerner is Robert Irwin of Portland, who completed a course in aviation before he became a dancer. At present he is appearing in some of the old productions and in all of the new ones. He is the master of the "can-can" girls in Gaité Parisienne, the snake in the Seventh Symphony, and the traveler in Saint Francis.

WILL WE ALL BE REHOUSED IN TWENTY-FIVE YEARS?

(Continued from Page 25)

concrete buildings and roads of the Roman Empire. Present day governments show the same explicit faith in concrete's resistance to the ravages of time, as shown by its use in such structures as the Boulder Dam.

Warm in Winter, Cool in Summer: The concrete house is readily adaptable to the reduction of heat loss (and cold penetration) to the point considered most efficient by heating and ventilating engineers. In concrete masonry houses and concrete hollow wall houses, without added insulation the home owner is assured of a home cool in summer and warm in winter. In solid wall houses, the utilization of insulation boards on the inside face of the wall or the use of lightweight aggregate in the concrete of which the wall is composed, will give the same assurance. (I might tell you here that the roof and window and door openings present a greater source of leakage than the walls.)

Fortunately for the individual taste, there are several ways of building the concrete house. The majority of these "Systems" are comparatively new, having been evolved to meet the needs of low cost housing. The cost of the actual concrete going into these houses has not changed materially, but the ingenious methods of placing it and the new ideas in formwork to receive it, have produced a decided saving in the finished concrete wall, floor or roof. In almost every instance these houses are built with concrete floors, either of solid reinforced slab construction or of slab construction supported by precast concrete joists. These concrete floors can be finished with wood, linoleum or carpet or left exposed, colored integrally, or chemically stained or painted after completion. In many cases the roof can also be formed of concrete without seriously affecting the total cost of the completed house. In any case, in order to get full benefit of the concrete walls and floors, the roof construction, if not of concrete, should be protected with a non-combustible roof covering.

In brief: the various types of reinforced concrete houses are as follows:

First, solid walls, using wood, plywood or metal forms.

Second, hollow double wall, with continuous air space between inner and outer shells — usually erected in progressive lifts of eighteen inches.

Third, hollow wall, in which the outer and inner shells are connected with webs, poured in one operation for each story.

Fourth, ribbed wall, with outer shell and ribs poured together, and inner face of wall obtained with insulation board or lath, spanning from rib to rib, leaving hollow spaces between ribs in the finished wall, or the ribbed wall section maybe erected entirely of "Gunite."

And fifth, the hollow concrete masonry and precast unit walls, reinforced to resist earthquake stresses with poured reinforced concrete studs. These walls provide a variety of textures and colors, some so closely simulating the stone walls of the early Colonials that architects are finding it a most economical means to reproduce the beautiful homes of our forefathers.

Can all this be obtained in a house costing little, if any more to begin with—and *less* per year? To what else can be attributed the amazing popularity of concrete houses in these housing-conscious years?

To return to our preamble. If it *is* possible that we have been guilty of building houses that cause an authority in good housing to predict that the majority of us will be re-housed within twenty-five years, does not the solution for the next twenty-five year cycle lie in building for permanence and endurance with *concrete?*

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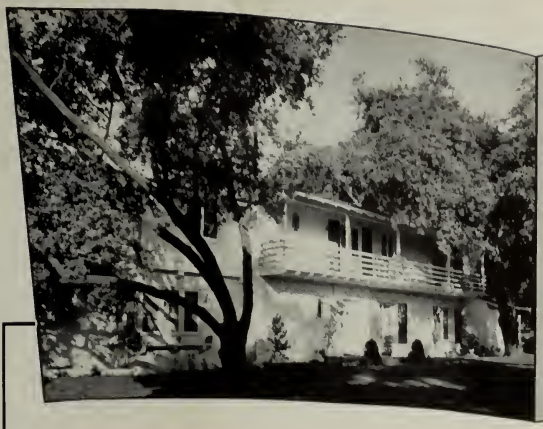

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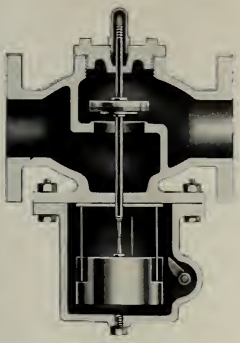

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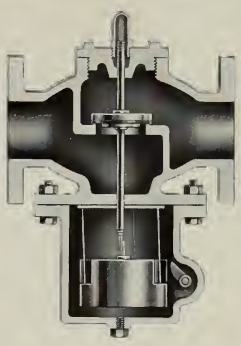

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Just to prove to you how far ahead we have planned to give you pleasure and maintain your interest we give you an inkling of the next few months' themes . . . .

MARCH—Nothing more than an attempt to intrigue the interest of the home-owner with a desire to decorate or re-decorate his home. The issue will be filled with new and fascinating decorative ideas for both large and small homes, including many instructive and helpful articles.

APRIL—means Spring and spring means gardening,,, and so we cast our designs upon our garden loving contingent—thousands of them. This issue will be filled with homes that are noted for their beautiful landscaping. Some elaborate, some small, but all charming and lovely. Several articles will be by the leading landscape architects in California. Garden enthusiasts can't afford to miss this issue.

MAY—made us think of the Maypole and perhaps irreverently we thought of trees and so on to wood and frame houses. But rightly so, for wood homes are becoming increasingly fashionable, and what with new finishes and plywoods they adapt themselves well to modern architecture. For those who like the warm and friendly feeling of wood in their homes, or those who feel that wood is old-fashioned this issue will prove tremendously interesting and enlightening.

But that is all we will admit for the present, except to warn you that we have filled the front sections of all these issues with incidental articles and art and music features in case you might think that we had forgotten to appeal to your cultural inclinations!

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Photograph by the Mott Studios

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE GOLDEN GATE INTERNATIONAL EXPOSITION opens on Treasure Island in San Francisco Bay, February 18-19. At high noon, February 18, the giant, forty-four bell carillon in the Tower of the Sun will sound the hour and a chorus of muted trumpets will be heard, followed by the chorus of 500 voices. President Roosevelt broadcasts his official proclamation that the Fair is open, to continue for 288 eventful days. The spectacular "Cavalcade of the Golden West" dramatizes four hundred years of western history in twenty-six scenes, utilizing practically every form of dramatic technique, has its initial performance the opening day.

CLAREMONT COLLEGE'S lecture series includes, February 13, Captain C. W. R. Knight, world authority on birds of prey, who gives an illustrated talk on "The Leopard of the Air", and March 2, Sir Ronald Storrs, a distinguished diplomat of England, discusses "The Eastern Mediterranean".

SANTA BARBARA FORUM announces the appearance of Angna Enters, dance mime, at the Lobero Theater, February 3. At the same theater, March 13, a symposium is offered by Dr. Ruth Alexander, a trained economist; Dr. Marie Bentivoglio, an Italian born British subject and the first woman to receive a PhD. degree at Oxford, and Dr. Anna Strong, the editor of the only English paper in the Soviet.

TOWN HALL of Pasadena sponsors a series of lectures at the Civic Auditorium which includes, John Gunther, foreign correspondent for American newspapers and the author of "Inside Europe", who brings the subject up to date by talking of "Inside Europe Now". On March 7, Burns Mantle, well known dramatic critic, discusses "The Romance of the Theater".

TOWN FORUM HALL SERIES offers a course of lectures by well known speakers to a large audience of San Franciscans at the Curran Theater, Tuesday mornings at 11 o'clock, followed by luncheon at the Clift Hotel.

ALINE BARRETT GREENWOOD presents an interesting review of current topics, outlines new books and plays, and brings a depth of understanding to each subject. Miss Greenwood is heard at the Shakespeare Club House, Pasadena, the third Wednesdays at 11 a. m. The current date is February 15. The San Francisco series is offered at the Italian Room, Hotel St. Francis. Miss Greenwood is also heard at San Diego and La Jolla.

TUESDAY EVENING FORUM series of lectures, sponsored by the Patrons Association, are given at the Pasadena Junior College. "Popular Interest" features the February programs: February 7, "Bunk-Gambling, Mass Psychology" by Charles Frederick Lindsley; February 14, "California and Its Literary Traditions" by Irving Stone; February 21, "The New Technique of Living" by Phyllis Bottome; February 28, "Sports and International Politics" by Bill Henry.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, brings a series of illustrated lectures by well known explorers and travelers to the Civic Auditorium, Pasadena, and to the Wilshire Ebel Theater, Los Angeles. The dates are, February 7, Pasadena, and February 9-10, Los Angeles, when Captain C. W. R. Knight shows his camera studies of African feathered life, and discusses "The Leopard of the Air".

JUNIOR LEAGUE of Pasadena announces the annual children's play is offered, February 10-11, at the Civic Auditorium, Pasadena. The fantasy is an adaptation from "The Arabian Nights," opening on Friday night with a matinee on Saturday. Mrs. Harold Landreth directs.

JUNIOR LEAGUE of San Francisco holds the annual Spring Fashion Show, February 13, and their very important Treasure Island Review at the California State Building, February 25. The Review features "Flags Over California".

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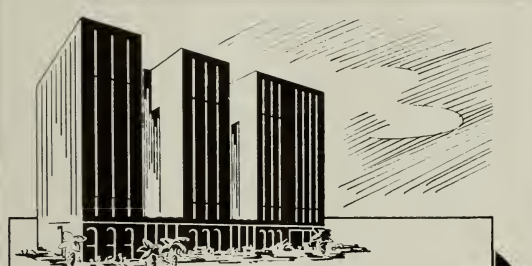

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AT HOTEL HUNTINGTON, Pasadena, Mrs. Jack Vallely is heard the second Tuesday of each month at 11:00 a. m., when she gives a resume of current events and reviews new books and plays. At the same hotel on the third Thursday of each month Mrs. Edana Ruhm presents her "Events of the Hour", outlining the political situation, and mentioning new books and recent plays.

EVENTS in San Diego City and County for the month are:

February 2, "King of the Golden River," Savoy Theater.

February 10, Lecture by Dr. Henry Eames, Fine Arts Gallery, Balboa Park.

February 13, Lecture by Margery Wilson, House of Hospitality, Balboa Park.

February 14, Concert, Marian Anderson, contralto, Savoy Theater.

February 17-18, Junior League Follies, Savoy Theater.

February 18, Lecture, Aline Barrett Greenwood, Casa de Manana, La Jolla. And February 20, a lecture by Miss Greenwood at Hotel del Coronado, Coronado.

February 28, Los Angeles Philharmonic Orchestra, Savoy Theater.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, announces the Sunday lecture schedule for the month, free of charge and opening at 3:00 p. m.

February 5, Lucius G. Folsom, The Land of Ten Thousand Smokes, illustrated with colored lantern slides.

February 12, Francis H. Elmore, Indians of the Southwest and their Ceremonials. Morning pictures and lantern slides in color.

February 19, Arthur Carthew, "Some of Our National Parks", illustrated.

February 26, J. W. Hoover, "The Navajo People and Their Land Problem", illustrated with colored slides.

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, covers topics of general interest in a discussion by well informed guests and citizens.

SUNDAY EVENING EVENTS of community interest are presented at All Souls Church, Seventh Street at Lemon, Riverside, at 7:45 p. m. Discussion, February 12, Our Schools and Library by Ira C. Landis and Charles Woods; February 26, Our Fire Protection by William J. Taylor and Edward Nelander. A concert, February 19, by Willard Smith, organist, Throop Memorial Church, Pasadena, with soloist. February 5 and March 5, Dr. Selleck's Poetry Hour.

WORLD AFFAIRS ASSEMBLIES hold the current dinner, February 18, at the Vista del Arroyo Hotel, Pasadena. Reception in the lobby at 6:30, dinner at 7:00, and program of talks at 8:30 p. m.

GARDEN CLUB of Pasadena sponsors an illustrated lecture by Constance Spry, English authority on flower arrangements, February 9, at the Community Playhouse.

CHARITY LEAGUE of Santa Monica announces the annual ball is staged at the Miramar Hotel, February 18, and since that is the day of the opening of the San Francisco Exposition, a world's fair motif marks the appointments and the floor show.

JUNIOR LEAGUE of San Diego gives the annual benefit performance, February 17-18, a Follies program at the Savoy Theater. The cast is made up entirely of League members, and following the final performance a cabaret party is held in the Gold Room of the U. S. Grant Hotel.

MERRY-GO-ROUND CLUB of Coronado presents a benefit event, February 5, to aid the Coronado Hospital Fund, consisting of a program of opera selections in the ballroom of Hotel del Coronado.

ANNUAL BRIDGE TEA BENEFIT is given, February 14, by the choir guild of St. James by the Sea Episcopal Church at La Valencia Hotel, La Jolla. Mrs. Berton W. Sibley is president of the guild.

ANNUAL CHARITY BALL at La Jolla is given, February 25, at Casa de Manana, with Mrs. James T. Whittlesey, president of the women's auxiliary of Scripps Memorial Hospital, heading the committees.

QUILT FAIR is announced for February 21-22 at the International Arts Building, Balboa Park, San Diego.

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STATE CONVENTION of the Building Contractors Association of Southern California is held at the Biltmore Hotel, Los Angeles, February 4-5. Among the speakers listed are Frank Lloyd Wright, architect; N. H. Engle, assistant director of the Bureau of Foreign and Domestic Commerce at Washington, and J. W. Follin, chief of the Federal Home Building Service, Washington.

LOS ANGELES TURF CLUB, Santa Anita, announces the following $10,000 added stakes coming up for the four succeeding Saturdays, the results of which may develop outstanding candidates for the $100,000 Santa Anita Handicap on March 4.

February 4, Santa Margarita Handicap, 1 1-16 miles.

February 11, San Vicente Handicap, seven furlongs.

February 18, San Carlos Handicap, 1 1-16 miles.

February 25, San Antonio Handicap, 1 1-8 miles.

Racing daily except Sunday and Monday to March 11. Parimutuel.

AMONG THE DOG SHOWS listed are: Spring Show of the Pasadena Kennel Club at the Civic Auditorium, Pasadena, February 4-5; Setters' and Pointers' Club of California hold field trials at Norwalk, February 11-12; One-day All-Breed Show of the San Bernardino Kennel Club, February 26.

YACHTSMEN are watching the Washington's Birthday Regatta on San Diego Bay, sponsored by the San Diego Yacht Club, February 19, and particularly the 13th annual National Mid-winter Regatta at Los Angeles harbor and race course extending from Long Beach to Point Firmin, held February 22-26.

OPEN MIDWINTER LAWN BOWLING TOURNAMENT on the Arroyo Seco Greens, Highland Park, is scheduled for February 20-25.

SNOW SPORTS are numerous and include, at Yosemite Fancy Costume Ice Skating Carnival and figure skating exhibitions, February 11. Novice ski races and ski tests at Badger Pass, February 19. At Big Pines, Los Angeles County Playgrounds, 7th Annual Snow Pageant, February 4-5. All organizations Snow Sports Day, February 11-12. Exhibition jumping, February 18-19. Ski Club Badge Tests, all classes, ski tours, and tobogganing, February 25-26.

HORSE SHOW AND HUNTER TRIALS hold the interest at the Palm Springs Field Club, February 25-26. 13 classes in horse show events, and hunter trials include jumping and cross country.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, continues the winter season of symphonies at the Memorial Opera House consisting of pairs of Friday afternoon and Saturday night (repeat) concerts, to end on May 5-6. A guest conductor, Igor Stravinsky, directs the concert pair, February 3-4. Dates and soloists are: February 24-25, Paul Hindemith, conductor-violinist; March 3-4, no guest artist; March 10-11, Alexander Brailowsky, pianist.

PHILHARMONIC ORCHESTRA of Los Angeles under the direction of Otto Klemperer presents a series of concerts at the Philharmonic Auditorium through April. The season includes the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a popular price series given on Saturday night. The seventh symphony pair is given, February 9-10, with Gregor Piatigorsky, violoncellist, as soloist; February 17-18 (Friday matinee and Saturday night) Gimpel and Kahgan, violin and viola, soloists; February 23-24, Marian Anderson, contralto, soloist.

ART COMMISSION of San Francisco is presenting a season of Municipal Concerts at the Civic Auditorium, with the exception of the engagement of the Ballet Russe de Monte Carlo, February 7-11, which is at the Memorial Opera house, as is the concert by Leopold Stokowski, February 17. San Francisco Symphony, Pierre Monteux, conductor, accompanies the events.

L. E. BEHYMER'S concert series at the Philharmonic Auditorium, Los Angeles, includes four interesting musical events for the month. Kathryn Meisle, contralto, is heard in concert recital, Tuesday evening, February 7; Marian Anderson, contralto, appears in a song recital, Sunday afternoon, February 12. Trudi Schoop and her amusing ensemble of twenty dancers presents her inimitable ballets, February 16-17, and a Saturday matinee, February 18. Joseph Hoffmann, pianist, completes these events with a recital, Thursday evening, February 21.

CARMEL MUSIC SOCIETY continues the twelfth annual winter artist series with the presentation of Pasquier Trio, string trio, Friday, March 10.

COLEMAN CHAMBER MUSIC ASSOCIATION holds the concerts on Sunday evenings at the Playhouse, Pasadena, and announces two programs for the month. February 5, the Gordon String Quartet, and February 19, Gregor Piatigorsky, 'cellist.

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ELMER WILSON CONCERT COURSE presents the Los Angeles Philharmonic Orchestra, under the direction of Otto Klemperer, at the Civic Auditorium, Pasadena, February 13. Kathryn Meisle is the guest soloist.

GOLDEN GATE INTERNATIONAL EXPOSITION has not announced the full program of music but the San Francisco Symphony will present ten symphony concerts, probably conducted by Pierre Monteux. This orchestra has been invited to appear in four concerts at the World's Fair at New York.

MERLE ARMITAGE presents the Vienna Choir Boys, February 24, at the Philharmonic Auditorium, Los Angeles. At the same place, March 10, Martha Graham, modern dancer, is seen, with Louis Horst at the piano.

CULTURAL ARTS ASSOCIATION of the San Fernando Valley presents a concert series at the Donna Hubbard Auditorium, Van Nuys, during the winter season. The current concert is given by the Mozart Vienna Boys' Choir, February 27.

MUSIC BRANCH of the Community Arts Association of Santa Barbara offers a program of musical events at the Lobero Theater. The Los Angeles Philharmonic Orchestra, Otto Klemperer, conducting, presents a concert, February 14.

SPRING CONCERT SERIES at Mills College lists five programs: On Wednesday, February 15, Gwladys Luloff, pianist, is heard. Wednesday, March 1, Ernest Wolff, baritone, is the artist.

THE PETER CONLEY concert course at San Francisco includes, Josef Hofmann, February 14, and Marian Anderson, February 21 and 26.

CARL WEINRICH, organist, gives a recital at Belle Wilbur Thorne Hall on the Occidental College campus, February 8. The program is sponsored by the Occidental College chapter of Sigma Alpha Iota, national music fraternity for women. Returns will benefit the scholarship fund in applied music.

LILLIAN STEUBER, pianist, is heard in recital March 1 at 1400 Hillcrest Avenue, Pasadena.

THEATER NOTES

THE PLAYHOUSE, Pasadena, continues to fill the twenty-third year of production with diversified programs, light and serious, always offering plays by well known playwrights. Two plays are given each month, each running approximately two weeks, and opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown is the supervising director.

February 7-18, "Stage Door" by Edna Ferber and George S. Kaufman.

February 21-March 4, "Where the Blue Begins" by Christopher Morley, a world premiere.

COMMUNITY PLAYERS of Palo Alto maintain a January to June season, providing excellent entertainment. The Quarterly Membership Meeting is held Tuesday evening, February 7. The programs scheduled are:

February 8-9-10-11, "The Old Ladies" by Rodney Ackland.

February 23-24-25, "The Life of King Henry VIII" by William Shakespeare.

MEXICAN PLAYERS, in a theater in the Padua Hills near Claremont, give refreshing glimpses of the days of their forefathers in old Mexico. Legends of the different States and sections provide the motifs and added are the songs and dances to make a complete whole. The plays are offered on Wednesday, Thursday, Friday and Saturday evenings, and at Wednesday and Saturday matinees.

WRITER'S WORKSHOP of the Players Club of San Francisco has been formed to read original plays in the Players Club Auditorium, the first Tuesday afternoon and the third Tuesday evening of each month from February through May. February 7, "Suttee" by Martin S. Rosenblatt is read by Mrs. Hugh Brown and Ronald Telfer. February 21, "American Made" by Marianne King is given a group reading, Lois Moran reading one of the parts.

THEATER AMERICANA, under the direction of Fergus Reddie, presents plays which reflect phases of American life, either of today or yesterday, and given by casts of local people. Productions are offered at the Recreation Building, head of Lake Avenue, Altadena.

Zabriskie Point—a sweeping view of Death Valley and the Panamint range from the rugged Bad Lands of the Funeral mountains. Photograph by the Peck Judah Travel Bureau.

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CARMEL ART ASSOCIATION: Recent work of members in oils and watercolors.

CLAREMONT

SCRIPPS COLLEGE: Exhibition in the new Florence Rand Lang studios.

CORONADO

GALLERIES, Hotel del Coronado: Oils and watercolors by notable artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils and watercolors.

FILLMORE

ARTISTS' BARN: To February 5, paintings and prints by Julon Moser.

GARDENA

GARDENA HIGH SCHOOL: Selection from permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Exhibition by the Glendale Art Association.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To February 11, still life, portraits by H. Stanford Barrett. February 13-25, watercolors by Richard Dodge, a young Sacramento artist, student of Lionel Feinger. February 27-March 11, a showing by "Lietta," a Pasadena artist, famous for children's character portraits.

BEVERLY HILLS HOTEL: To February 15, marines by Leon Lundmark.

HOLLYWOOD WOMEN'S CLUB: "Women Painters of the West" show watercolors and pastels.

PRINT ROOMS, 1748 N. Sycamore: Rediscovered wood cuts by Gordon Craig, classic figures in white line on gray silhouette.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: Traveling show, sponsored by Painters and Sculptors Club.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To February 15, paintings by Herman Cherry, Denny Winters.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: February-March group exhibit. To February 16, one-man show by Gounod Romandy.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Clyde Forsythe is showing desert paintings.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To February 18, original illustrations by Pruett Carter.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Group showing by Dobson, Beaumont, Miller, Blair, Dike, Vusin and Klinker.

"Abandoned Desert Ranch" by Maynard Dixon might be anywhere along the road to Banning. Courtesy of the Stendahl Galleries.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: To February 17, Evolution of Gothic Form. February 23-March 17, the Technical Process in Development of Murals.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: 6th annual California landscape and figure show to March 18.

LOS ANGELES MUSEUM, Exposition Park: Symposium of Design, including second California Ceramic Exhibition. First of a series of group shows of California artists. Paintings by William Wendt and by Millard Sheets.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Print Makers Society of California is showing throughout the month, exhibition hours are from 12 noon to 4:30 p.m., Mondays through Fridays.

ARROYO SECO BRANCH of the Los Angeles Public Library, 6145 N. Figueroa St.: Shows the work of Paul Turner Sargent, principally landscapes. He is a member of the Hoosier Salon.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Second award in a national poster contest, and first in an oil painting competition, open to all schools in Los Angeles, were won by students whose work is shown.

SOUTHWEST MUSEUM, Highland Park: Exhibition of southwestern scenes and Indian subjects by Velma Adams, of Los Angeles, in aquatint, drypoint, etching and engraving.

STATE EXPOSITION BUILDING, Exposition Park: "Women Painters of the West."

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by Carle Blenner and Maryellen Tyler. February 6-18, Memorial Exhibition, Arthur Durston. February 6-20, the work of Arthur Kaufmann.

U. C. L. A. CAMPUS GALLERY: Prints from American Artists Group.

U. S. C. CAMPUS GALLERY: Architectural sketches.

WARNER GALLERIES, 1514 Westwood Blvd.: For two weeks opening January 30, a one-man show by Jon Corbino.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: Angel Espoy paintings.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: Portraits by Mirel Bercovici.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To February 12, Egypt photographs by Richard Hamann, Greek photographs by Zelina Nothman; February 19-March 29, master drawings of 19th and 20th centuries; April 12-May 21, development of landscape painting in the West.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: March 5-April 9, annual exhibition of oil paintings. Last receiving date for entries, February 25.

PALM SPRINGS

DESERT INN GALLERIES: Desert paintings by John Hilton.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Collection of Chinese prints, and fans, as well as Oriental art in porcelain, jade and bronze.

CAL-TEC CAMPUS GALLERY, 1201 E. California St.: Exhibition by the Pottinger Print Lending Library.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: The work of American and European artists.

HUNTINGTON HOTEL GALLERIES: Marines and landscapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Walt Disney watercolors, "Button Pictures" by Casey Roberts, etchings by Mildred Bryant Brooks, and recent oils by Burt Procter.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Oils from the Josephine Everett collection.

"Yin" by S. MacDonald Wright illustrates this artist's constant seeking to blend the East and the West.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: General exhibition of the work of members.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the Prairie Print Makers.

E. B. CROCKER ART GALLERY: The work of local artists.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Abstract paintings by Ruth Peabody, watercolors by Elsie Lower Pomeroy. San Diego Art Guild, (second group show). Paintings by William Gaw. Chinese and Japanese color wood block prints, lent by Judson D. Metzgar.

SAN FRANCISCO

CITY OF PARIS GALLERY, Geary, Stockton and O'Farrell Sts.: Prints; watercolors by Edwyn Hunt.

COUVOISIER GALLERIES, 133 Geary St.: French and American moderns.

DE YOUNG MUSEUM, Golden Gate Park: Through February 15, paintings by Toby Rosenthal.

PAUL ELDER GALLERY, 239 Post St.: To February 18, wood blocks by Douglas Conger. February 18-March 11, watercolors by Howard Simon.

GUMP'S, 250 Post St.: To February 11, Gene Kloss watercolors; February 12-25, Rolf Pielke, drawings and watercolors. February 27-March 18, paintings by John Gamble.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To February 15, paintings by Toby Rosenthal (1848-1917). Opening February 3, Prints and drawings by John Taylor Arms. Opening February 16-18, paintings by Thaddeus Welch; paintings and sculpture by San Francisco artists.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through February 28, third annual Watercolor Exhibition of the San Francisco Art Association. Contemporary form and design in American Indian art.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: The work of invited artists in varying media.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Special exhibits in the Library are shown each month, in addition to the permanent collection of old masters in the Art Gallery.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: Watercolors by Phil Dike and Dan Lutz.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists, changed every two months.

FAULKNER MEMORIAL GALLERY, Public Library: Ninth Winter Exhibition of Santa Barbara Artists, showing oils, watercolors and sculpture.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Watercolors by Gordena Parker Jackson.

MISCELLANY

SCRIPPS COLLEGE, Claremont, opens the new Florence Rand Lang Studios this month. Gordon B. Kaufmann is the architect who designed the building, completing the general scheme planned by Millard Sheets, head of the art department, several years ago. The buildings contain 14 large working studios, for painting, sculpture and craft classes, four exhibition-lecture rooms, an art gallery, an art library, music room, and two rooms designed to house choice pieces from a collection of 16th century Italian furniture. The doors of the main entrance are of bronze modeled in a pattern of low relief by Lawrence Tenney Stevens. Students are decorating patio fountains and wall panels in tile mosaic, the tiles for which are made and fired in the ceramic department of the building.

MONTALVO FOUNDATION has been recently formed for the benefit of residents of the Saratoga community in connection with the San Francisco Art Association. Plans for the Montalvo Society include a cultural program of special interest. One objective is to make use of the large Phelan estate as a part time residence for artists.

MUSEUM OF ART of San Francisco calls attention to the service by which outlying communities in the northern part of the State are furnished with educational exhibits of art. Interested organizations are asked to communicate with Miss Mildred Williams at the Museum.

APPROACH TO CALIFORNIA ART

By EVERETT C. MAXWELL

"Chinese Mother and Child" by J. Moya del Pino; and below "The Bather" by Douglass Parshall.

IT IS impossible to appreciate the development or trend of native art in California and the Southwest without knowing something of its physical environment, and to attempt to summarize this in brief would be much like putting the genii back into the vase.

It is readily understood that art reflects the conditions of its time and place with mirror-like accuracy; hence the difference between a canvas painted in California, Arizona or New Mexico and one inspired by the colder and more somber beauties of the Monterey Peninsula or the Pacific Northwest.

Thus any attempt to classify, standardize or even organize art in the far West has, up to the present, proven futile.

The modern painter of the West today is a strange combination of Eastern and European training mixed with an acquired local viewpoint and a determination to be individual. Only a few of our leading artists are native Californians. As a rule the West has lured them from a less paintable environment and has later claimed them as her own. When we do observe a canvas by a native-born, locally trained painter, we are at once interested, for, as a rule, the work is stamped by a verve and daring that is refreshing and alive.

During the past decade California gradually produced a group of painters who possessed poetic vision and a desire to interpret rather than depict. They held fast to the traditions of the Impressionists and experimented with the phenomena of light and air and the color of shadows in landscape rendering. They blazed the way for the more definite style of present day art in California, and gave to our younger painters a vital heritage and a wholesome viewpoint upon which to build with a clearer vision and a more flexible technique, and a desire to delve deeper into the realm of interpretive expression; successfully avoiding mere depiction and physical delineation of the Western landscape.

It is difficult to pigeon-hole the younger painters, or to foretell their future, due to the fact that their style changes from year to year.

The restless spirit of the age is having its effect upon the art of California as elsewhere, yet violent extremes have not entered into our regional painting to any marked degree. The temper of the West tends to maintain a sane balance, pointing to a virile and wholesome future for art.

At the present time, art in California is undergoing a strange and none too subtle change. We are at the parting of the ways. Our "romantic" period is ending and a new era is already with us. Many of our gallery salons present a patchwork of the older conservative and the modern revolutionary work, hung on the same line. The contrast is often violent and the effect confusing. For want of a better name we call these younger painters "moderns," which is a trick word invented by dealers and critics and means "today." Of late we hear much about an American Renaissance and the value of the "local scene" in art. The "local scene" is a new decoy, now that the French contemporaries and Old Masters are not selling so well. For almost three centuries America has been subservient to all manner of imported fads and isms in art, and a violent reaction has been necessary to bring us to a sense of values and an appreciation of our native product.

In California three trends meet: the European-American traditions of painting, the Oriental, and the modern Mexican with its emphasis on indigenous Indian symbols.

Landscape painting is and will always be practiced in California and forms a true popular art, but we hear far too little about the growth of a younger group of strong figure painters who are growing up with the West. San Francisco, Seattle, Portland, Los Angeles, Carmel, Santa Barbara, Pasadena, Laguna, San Diego, on the Pacific Coast, and Taos and Santa Fe, New Mexico, are rapidly becoming producing centers of Western Art. Owing to the great distances between these communities, there has been no centralized or concentrated effort which has tended to make the individual artist self-reliant and to develop a strong individuality and originality in his work.

To declare that the far West has yet developed a distinct school of painting would scarcely be justifiable at this time, yet I am convinced that students of art in America have missed a source of interesting study by neglecting to follow the trend of art in California. I often doubt if the time will ever come when our California and Southwestern painters will unite in a unified school of easel painters. I have briefly pointed out the varying physical conditions which render this an improbability, even if it were considered desirable.

At the present time there is really too much art of a kind in California. Look where you will and you find an exhibition of paintings. What we need is not more art but better art, and more selective showings. A careful weeding out process should be fostered by leading Museums, and various art associations, in an effort to establish an art standard and a better appreciation of art values in the West.

CALIFORNIA POETS' CORNER

IN A DESERT TOWN

By LIONEL STEVENSON

We have a mountain at the end of our street,
Changing from day to day;
Sometimes it is prim and distant and neat,
Vestured in sober gray.

Sunset bewitches it to drift and glow
Like a castle with opal walls;
Winter transfigures its cliffs with snow
Into spell-bound waterfalls.

We have a mountain at the end of our street
Where other towns have a church,
Promising refuge from the clamor and heat
Like the goal of a weary search.

Moonlight is magical on the mountain, too;
The shadows grow deep and dim
Till the gazer strays into the dreamy blue
And sleep comes beckoning him.

Certain that beauty is lingering to greet
Our homecoming from any place,
Having a mountain at the end of our street
We do not lack for grace.

PACIFIC SUNSET

By ELIZABETH-ELLEN LONG

Through a wilderness of color
The pointed wings of gulls
Blaze narrow trails of beauty.
From thickets of tangled gold
And barbed vermillion
Their thin crying drifts hack,
Faint and forlorn.

MISS WILDE'S NEW BOOK

Irene Wilde of Los Angeles, one of the better known California poets, has a new book, *Fire Against the Sky*, recently brought out by the Liveright Company of New York. Miss Wilde was nationally known before the publication of this volume, having contributed to the *Saturday Review of Literature, Poetry, A Magazine of Verse,* the *New York Times,* and many other periodicals. Two of her poems, we are proud to say, recently appeared in this magazine.

Fire Against the Sky is a collection of short poems, mostly lyrics, very colorful and very pleasing. Brightness, mood and graphic expression, a lovely and fluent lyric quality, no lack of imagery and beautiful lines and phrasing mark Miss Wilde's work.

FOSSILS AND FOLLIES

A Music Critic's Extravaganza

By ALFRED LEONARD

THERE can be only two logical explanations for the fact that our musical diet consists of the same few dishes seven days in the week. Either the public does not want to hear anything else, or there is no other music worth performing. It may be worth while to examine both arguments for their justification before music and music-lovers die a slow and painful death caused by neglect and lack of fresh air.

The argument that the public does not want to hear anything besides its well-established favorites is not only a fossil, it is also a folly. After all there was a "first time" for Beethoven, and the public brought up on Handel and Haydn had to get used to this revolutionary change. There was a first time for Brahms, for Strauss, for Debussy and Strawinsky, who today are accepted and rated as "public favorites". However, it took the pioneering enterprise of enthusiastic musicians to brave audiences which a hundred years ago were reluctant, if not openly hostile, toward the idea of accepting anything new. If Mendelssohn had not fought for Bach, this master would have remained as neglected and forgotten as he was for over one hundred years after his death. Similar incidents could be quoted to satisfy even the most hardened skeptic. But today we look in vain for the Mendelssohn or Schumann who would be willing to swim against the tide of public sentiment and follow the dictate of his own conviction. Our conductors and artists prefer the easier path to fame, swimming in the back-water of old and trusted vessels.

Or is it really true that there is no other music worth performing? We have our doubts. At least, we are not willing to accept the verdict of a tradition which says that you must perform the fourth, fifth and sixth symphonies of Tschaikowsky, but which seems opposed to the idea of presenting the first three symphonies. We are not willing to believe that Schubert exhausted his talent for orchestral writing in his unfinished symphony, the great C major and charming B flat major. After all, these three are not the only ones he wrote—there are five others. What about the works of Beethoven, Brahms, Schubert, Schumann, Tschaikowsky, Mendelssohn—not to speak of the moderns—which we never hear? Are we to believe that they are not worth a try? We are not ready to admit this until we have had a chance to judge for ourselves. Granted that even the greatest genius has moments in which his creative work lacks the divine spark, it still would be interesting to hear works produced in such periods, not only as a relief from unhearable monotony, but also as an important medium to gain a deeper insight into the character and scope of a man whose music we love. How can we claim to "know" Beethoven or Brahms or any other composer, if they are presented to us only from one side, their best side?

We, the music-lovers of today, have lost the art of creative listening. We complain that the composers of our time have nothing to offer. But we overlook that these composers are lacking one of the most essential elements of creative work—an interested and responsive audience. If their music sounds as if it had been created in a vacuum—it is we who have created that vacuum. We even hear Bach and Beethoven and Brahms in a vacuum. We are so familiar with every note in Beethoven's fifth symphony or Tschaikowsky's sixth, that our interest centers around the problem what tempo this or that conductor will choose, what "interpretation" he will give to this or the other section. It is this attitude that prevents us from listening to an unfamiliar composition—classical or modern—with any degree of pleasure or satisfaction. And so, hard as the truth may be to swallow, we must arrive at the conclusion that in the final analysis it is our responsibility that the work of composers of the past, of conductors, composers and artists of our time, has been fossilized. If we want music to become again a "living" art, we must assume the role of Pygmalion; we must take that "mummy" of music to our heart until it warms up to a new life.

Difficult as this task may appear, it is a most intriguing one and carries with it its own rewards. I have made a rather superficial check and jotted down a few works which I have never heard and which I would like to hear. I do not even dare to think of the marvellous times music-lovers could have if they made similar investigations of their own. Of course, in order to produce results, you have to go a little step farther and convey your ideas to your conductors, singers and instrumentalists. After all, we write to our congressman if we are in favor or against a certain measure. The same procedure may be very useful in making our concert-life a little more democratic—by telling our artists what we, the public, would like to hear.

Here, then, is a list of requests: of the 41 symphonies of Mozart we hear a maximum of 10 in our concert-halls. Let's have the other 31 before we go back to the old standbyes. Of the 104 Haydn symphonies we know mainly the "Surprise", "Farewell", "Clock", "Oxford", and half a dozen others. In the complete list of Haydn's work I find some similarly intriguing titles: "Morning", "Noon", "Night and Tempest". I also would be curious to hear the Hadyn symphonies called "The Philosopher", "The Schoolmaster", and "La Poule". The only Schubert symphony other than the 5th, 7th, and 8th that I have heard during the last 10 years was number 2, which Barbirolli performed during one of his first New York concerts. It still lingers in my memory and makes me anxious to hear numbers 1, 3, 4 and 6. Of Beethoven's orchestral writing we hear often enough all nine symphonies, the Fidelio, Coriolan, King Stephen, Ruins of Athens Overtures. We also hear the Egmont overture time and again, but never the rest of the incidental music which Beethoven wrote for Goethe's drama. There are also 12 Minuets, 12 German dances and 12 contra dances which should at least contribute welcome variety to any concert program. I might also suggest two symphonies by von Weber, who is usually represented only by operatic overtures, two charming symphonies by Bizet, and so on almost *ad infinitum*. One could keep on enumerating interesting orchestral compositions which we never hear, but the list already boasts over one hundred compositions. So, until our orchestras catch up with us, we shall for the moment turn our attention to the solo-performers.

We are speaking now only of the stellar artists who regularly appear with our major symphony orchestras as soloists. We are not referring to their recital-programs for the simple reason that it would take very little time to enumerate the compositions they choose to perform, while one might fill a book with the titles of worth while works which they neglect. Admittedly, among the compositions in form of the concerto the choice is more limited, which makes our case even stronger. One would think that these artists would cheerfully make use of every possible opportunity to relieve themselves and their public of the monotony which persists in their program-making. The sad truth is that they do nothing of the sort. They travel around the world and across the continents on the same old warhorses, pianists riding the Beethoven, Tschaikowsky, Brahms, Schumann concertos with an occasional sprinkling of Mozart; violinists show even less ingenuity: if their repertoire includes the one concerto each by Beethoven, Tschaikowsky, Brahms and Mendelssohn and the few routine-works which they had to study at the conservatory such as the good old hams by Vieutemps, Corelli, Paganini, etc., they are practically prepared for a life-long career as traveling soloists, without ever facing the necessity to learn a single new note. Perhaps once in a while they will include a concerto by Mozart, but they really do not like to do this. For the virtuoso, Mozart is not considered very "effective"! They would rather dig up some concerto which is surrounded by sensational circumstances, hoping that their efforts will at least be rewarded in form of front-page publicity. The "discovery" of a never-lost Schumann concerto is a good case in point.

Yet, the repertoire is not as small as it may seem. Of the 28 concertos which Mozart wrote for the piano, not one-third is familiar to audiences—and, I am afraid also not to the pianists. I cannot recall hearing a public performance of Debussy's "Fantasy for solo piano and orchestra", of von Weber's two piano-concertos, or the violin-concertos of Richard Strauss. And yet, these are not risky undertakings, since their composers are well established in the public's favor. Of course, there are exceptions among concert-artists and conductors as in every other walk of life. Szigeti has been pioneering the concertos of Prokofieff, Berg and others; Heifetz, recently, has shown a growing interest in such works as the Sibelius concerto, the second Prokofieff, etc., but when the average virtuoso comes to town the chances are that he will play one of the "popular" concertos.

* * *

Much as we may regret and lament the fact that the scores of many valuable and interesting classical works are left to collect dust and get "lost," the neglect of contemporary creations is an unforgettable sin. It is the artists betrayal of their public as well as of their creative colleagues, the composers, who depend on the performers of the day for a fair presentation to the public.

The average music-lover who accidentally becomes exposed to the performance of a contemporary work usually shrugs his shoulders and complains that these modern composers speak a language to which his ears are not attuned. His ears easily comprehend the musical language of Bach and Beethoven, but not of Bartok and Berg. And yet, if Bach would speak to them in the verbal language of his day, it would be as strange and startling as if your butcher suddenly began to talk in Elizabethan English. If our contemporary composers speak in a language which to us is hard to understand, if they seem so much out of contact with the feeling and articulation of our time, we may justly blame our concert-artists. For they have failed in their role as interpreters, they have failed both the public and the composer who need to be in constant mutual exchange of ideas in order to be productive.

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Of course, our artists have prepared a well-sounding alibi. They tell us that their efforts to obtain new material fail miserably and thus force them to cling to the available repertoire. Nothing could be farther from the truth. Publishers are reluctant to invest their money in the expensive printing of new scores; their reluctance, however, is caused by the fact that artists do not buy these scores. Artists refuse to buy them because they say the public does not want to hear them, and so the ball keeps rolling in a vicious circle.

Therefore, let us attempt to break this endless chain of alibis. Let us name a few works which in our estimation would lend new life and interest to our concert-programs. Our list is quite incomplete, and we admit that we are not familiar with a good number of the works whose performance we herewith request. Some of them have never been played in this country, others had singular performances at remote modern music festivals. In many instances we follow the judgment of competent critics, and here and there we count in our own impressions derived from the study of the scores. However, the fact that they are living documents of our time should in itself furnish all the justification necessary to support our demand that conductors and soloists pay attention to them.

Let us begin with one of the central figures in modern music, Arnold Schoenberg. Aside from his chamber music, we may hear an occasional performance of "Verklaerte Nacht" or the "Gurrelieder," works which no longer may be considered typical of this composer. The list of his recent major works includes "Variations for orchestra," a violin-concerto and an opus the title of which should be intriguing, "accompanying music to a scene in a moving picture."

Pianists, who seem so hard pressed for new material might turn to two concertos by Bela Bartok and an equal number by Ernst Toch, whose "Music inspired by Stefan Zweig's 'Saint from U.S.A.'" should be particularly interesting to American audiences.

Of all the European composers, Paul Hindemith is the only one whose works receive closer attention. One may wonder whether the neglect of a man like Ernst Toch, whose music shared the spotlight with that of Hindemith in pre-Hitler Germany may be attributed to the fact that he now lives in America and has thus become a "local prophet," while Hindemith continues to tour the world, helping as active performer in the presentation of his works. Still, even of Hindemith we hear only a small portion—and often not the most significant examples—of his prolific writings. Performances of the "Philharmonic Dances" and the "Philharmonic Concerto" as well as the viola-concerto "Der Schwanendreher" would be most welcome. We are but little acquainted with the work of England's talented young group, we hardly know the most significant works of Shostakovich, Prokofieff and other young Russian composers.

Sad and unwarranted as is this neglect of living composers, it becomes unpardonable in the case of America's own composers. Not simply because they are Americans; but because among the young Americans we find some of the most vital creative talent. It hardly could be otherwise, with America the only country left where free thinking and artistic expressions are not curtailed by political and cultural dictatorship. Even if we limit ourselves to the scores which have appeared during 1938 we find a number of works which deserve a hearing. There is a violin-concerto by Roger Sessions, which upon examination of the score presents many problems which can be solved only by actual performance. David Diamond, still in his early twenties, presents a "Psalm for Orchestra" which seems to have many fine spontaneous qualities. Otto Luening adds to his varied works, which already include fifteen orchestral compositions, two new "Symphonic Interludes." No doubt, he would profit from the experience of hearing his works appropriately performed.

This scant list can neither claim to be complete, nor to include the most important compositions which beg a hearing. But it may claim to be taken as evidence that American composers are at work, without finding the attention which they deserve. Our artists should have no difficulty in finding works which would be particularly akin to their medium and personality—provided, of course, that they make the effort.

In conclusion, one general misconception should not be left uncontradicted. The misconception is that it is not worth the artists' while, both artistically and economically, to study and perform "new music." For the time being, the phonograph is the only medium by which the music-lover may hear a small, but steadily growing repertoire of contemporary music. The fact that these recordings find an eager public should indicate that interest for new musical experience exists and could be developed if our artists decided to put their shoulders to the wheel. *Will they continue with their folly to present only fossils and thus fatally stamp music "Not a matter of today or tomorrow—but a matter of the past"?*

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The south porch of Dr. Murray's hotel was a favorite rendezvous in Palm Springs in 1900.

CASA VIEJA

By ISABEL CURRIE LANE

CASA VIEJA—the little adobe building on Palm Canyon Drive—is one of Palm Spring's oldest buildings. There are many stories told of its history, but there is very little authentic data as to who built it and for what purpose. Since it stands on the property originally owned by Dr. Murray, the pioneer of Palm Springs, most of the old-timers are of the opinion he built it—his hotel, seen in the photograph, stands several hundred feet back in the grounds and nearer Indian Avenue, which was the first street in Palm Springs. About 1870, or even earlier, the Butterfield Stage used this route and stopped here for rest and to water the horses. The Indians came for miles to get water for their horses. Some early residents say there was a better water supply at a point nearer this small adobe building on what is now Palm Canyon Drive, where a large pool formed each night. This may have been the reason for building this little place. The Butterfield Stage used this little building for a time and it was supposedly the scene of an attempted hold-up, when the driver of the stage was attacked by a highwayman as he entered the door of the building. The driver shot the would-be robber and he fell dead in the doorway. For several years after that episode the place was abandoned as the place was believed to be haunted.

Helen Hunt Jackson lived for a time in this little dwelling and is supposed to have written part of *Ramona* while living there. When she left she gave a small collection of books to be used as a library, but on account of the ghost story no one would enter the place to read them.

As late as 1900, when this picture was taken, the photographer and his party camped near this building, across the street where the Desert Inn grounds now are. They used water from the deep pool, but when they went in the morning for water they always found a number of rattlesnakes floating, dead, in the pool. The reason for this was that the water came down from Tahquitz canyon in a ditch with sloping banks, roughly faced with rocks. During the hot nights the snakes would go down to drink and many times fell in and were drowned, the water carrying them down to the pool.

In 1863 an Act of Congress set aside about thirty-three thousand acres of land to be laid out in sections. The sections with odd numbers were allotted to the Southern Pacific and the even numbers were given as Indian lands. Palm Springs was originally located on the east half of section 9 and on section 15 Indian avenue was a forty-foot street or right-of-way.

Some of the old ties from the Southern Pacific Railway were hauled to town from what is now Smoke Tree Ranch and were used in some of the buildings. On one wall of the adobe there are several ties, but they must have been added later during some repairing as the building appears to have been built before the railroad. Trunks of palm trees formed the door frame of the building and two palm trunks were gateposts.

Ten years ago the building was used as an antique shop and a large studio was added. The exterior of the original building was changed somewhat, but the interior was left as nearly as possible in its original condition. Beams of cypress, mellowed and whitewashed year after year, have acquired a texture which is the despair of architects. The old adobe forming the interior walls is still in good condition due to the dry air. The water from Tahquitz Falls flows through the Desert Inn grounds and under Palm Canyon Drive, coming to the surface again in an open ditch bordering the patio of this building—a large old cottonwood tree shades the stream. Until recently a huge bronze bell hung in the tree to warn the villagers of fire.

The entire property was purchased from Dr. Murray, the original owner, by Dr. White, the present owner. The trees are now truly magnificent. Flowering shrubs and vines with stretches of green grass set off the old buildings. Recently the entire property was enclosed by an adobe wall and the exotic beauty of white oleanders spreading their foam of blossoms against the brown adobe completes the picture.

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AIR WAVES

By MARTEN E. LAMONT

CRYING "WOLF"

MANY radio people, who feel that the H. G. Wells play presented by the "baby" genius Orson Welles, was a publicity stunt, have ostrocised him. They feel that the too realistic presentation of the attack by the Martians took advantage of the faith that the public have acquired in radio as a means of communication, and that its effect may well be the same as the shepherd who cried "wolf" once too often. However, it was a clever stunt, for it proved to dubious sponsors that not every one was listening to the Don Ameche show at that time.

NEW PROGRAM

THE CIRCLE, a Sunday evening program over KFI starts at seven and lasts an hour. Featuring Ronald Colman as Master of Ceremonies supported by Cary Grant, Carole Lombard and Groucho Marx, the program is delightfully informal. No particular scheme is followed, although fifteen minutes is usually given over to a play. The rest of the time consists of fast humorous dialogue salted with Groucho Marx' particular brand of repartee. Jose Iturbe was recently added to the membership role, and proved his versatility with a tongue-in-the-cheek rendering of a "swing" piece.

TELEVISION

RECENTLY several automobile executives attended an experimental television broadcast of an automobile show in the RCA building in New York. Another step forward toward the not-so-far-off realization of actual television. In England where it is already well established, newspapers publish television announcements as a matter of course. In America one of the largest handicaps so far is the limited broadcasting range and the inability to transcend mountain ranges.

RETRIBUTION

JIM McWILLIAMS, genial master of ceremonies of the "Ask-It-Basket" program, is minus one radio, a coat-hanger, ten feet of wire—and his downstairs neighbor lost his temper. McWilliams, who is heard over the Columbia network each Wednesday, (KNX-CBS, 7:30 to 8:00 p.m. PST.) had a pint-sized radio, which he carried everywhere with him.

It was his habit to put the little radio on a table beside his bed and listen himself to sleep.

Jim's concession to the technical side of radio consisted of tossing ten feet of wire out of the hotel window. To make it hang straight he weighted the wire with a coat-hanger.

One recent fateful evening Jim relaxed and gave ear to the soft tunes of a dance orchestra.

One floor below, his neighbor was reading "Dracula." As the bat scratched at the window of the lonely castle, the McWilliams coat-hanger grazed the upper panes of the window. The neighbor jumped. Again came the tapping at the window. The neighbor acted.

McWilliams was amazed. His radio, of its own accord, flew out of the window like a bullet—the dance music ending in a dismal crash.

IN CASE YOU'VE WONDERED

JOHN NESBITT, the commentator of the Sunday night "Passing Parade" over C.B.S. has a staff of seventy workers checking the news each day to ferret out stories of unusual human interest.

Page Gilman, who plays Jack Barbour in "One Man's Family" is the son of Don Gilman, vice-president in charge of N.B.C. on the west coast.

Electric-eye cells automatically turn on lights atop the new K.N.X. transmitter tower in Torrance, California, to warn away airplanes when the sun sets low enough to dim daylight below 30 foot-candles, turn them off again when the sun reaches 50 foot-candles power in the morning.

NEWS

$250,000,000 lies in bank vaults, owners unknown. Can you claim it? Strange as it may seem, this huge amount is actually the property of people who don't know they are the fortune's rightful owners. Detectives all over the country comb lists of names and backgrounds to find persons to whom to give this money. They haven't been very successful, and each year, with the accumulated interest, this fortune grows.

So Hollywood, through commentator John Nesbitt, has taken it upon itself to find these people, to aid the detectives and the banks, to let these people, most of whom need even a little money, know that thy have unclaimed millions awaiting them. M-G-M is currently filming the first of Nesbitt's *The Passing Parade* series, one episode of which tells of these unclaimed millions. The short shows that most of this country's people could use money, yet millions lie in the banks forgotten and unclaimed. Thousands of names are advertised each year in an effort to find the rightful owners. Bankers hold constant interviews to discover legitimate claimants. Newspapers print frequent lists of these names, yet little is ever reclaimed.

Incidentally, CBS "Passing Parade" commentator, owns one of the most complete collections of information on treasure in existence. He began collecting data on lost fortunes after reading "Treasure Island" at the age of seven. At present, his documents indicate the approximate location of nearly every known lost treasure in the world, legendary as well as actual.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

FEBRUARY is a month when the lover of biography may seek out a variety of reading by looking no further than for accounts of men and women who chanced to be born under whatever stars are February's. But the diversity of the characters tends to negate any theory of the astrologer that persons popping up on the earth about the same part of the year have a likeness of temperament, talent or fortune. Charles Lamb and "Buffalo Bill" Cody were both born during a February. And while Lamb may very possibly have been a "buffalo bill" at heart biographers have never suggested that.

In the lifetime of now widely known people who on some February day opened perplexed eyes upon our strange show there may be noted, as in the chronicles of the least recorded, a number of things memorably wise or human, spoken or done. It is in the sudden encounter with these informing occasions that the spectator at a biography—on the pages of a book or on the street—finds a warm affection for life and human beings.

To Americans Washington and Lincoln are perhaps the most famous of February personages. But to the Norwegian it may be Ole Bull, to the Englishman Dickens or Darwin, to the Frenchman Victor Hugo, to the German Handel or Gutenberg.

Two other American presidents were February events—Millard Fillmore and William Henry Harrison. While not dramatically outstanding, they made some sage comments. Fillmore said "It is not strange that . . . exuberance of enterprise should cause some individuals to mistake change for progress," and Harrison observed that "If parties in a republic are necessary to secure a degree of vigilance sufficient to keep the public functionaries within the bounds of law and duty, at that point their usefulness ends." Horace Greeley, a February contemporary of Fillmore and Harrison, also issued a few words which keep well—"The illusion that times that were are better than those that are has perhaps pervaded all ages."

Felix Mendelssohn-Bartholdy, a devotee of cherry pie and watercolors, was an unusual musician—he was never a poor man. In consequence he was able to say "I do not in the least concern myself as to what people wish or praise or pay for, but solely as to what I myself consider good." This was a different view from John Ruskin, also a February child, who thought that "the greatest efforts of the human race have always been traceable to the love of praise . . ."

A February war hero was William Tecumseh Sherman, who defined "war" more explicitly than Webster. The remark was made long after the Civil War. In 1879, addressing the graduating class of a Michigan military academy, Sherman said "I am tired and sick of war. Its glory is all moonshine . . . War is hell."

Sir Thomas More sought to find heaven in a Utopia. He wrote the political romance, "Utopia," in 1516—long before it meant $30 every Thursday.

On February 12, 1809, two specimens of life able to express no more than a cry, arrived at separate places—one at a Kentucky log cabin, the other at an English mansion. About a half century later the first was to phrase the Gettysburg Address, and the second was to write a study of evolution.

Some other notable scientists, besides Darwin, became sputtering compounds of chemicals during a February. Galileo Galilei and Nicolaus Copernicus both seem to have discovered more about the universe without the telescope than has since been done with the aid of it. Mathematics took the place of optic and photographic study. Man measured the size of the universe by the size of the shadows on the earth. Copernicus announced that the sun was the center of the system about the same time Romeo declared, with no less assurance, that "Juliet is the sun."

A few literary folks began writing on the wallpaper soon after February. Christopher Marlowe, Victor Hugo, Charles Lamb and Charles Dickens were among them.

Marlowe was two months the senior of Shakespeare whose presumed entrance was April 1564. They came to know and admire each other. Indeed, so sincerely did they respect each other that, with the flattery of imitation, they copied entire lines from each other's writings—with no compunctions of conscience or copyright. In his poem, "A Passionate Shepherd to His Love," Marlowe wrote—

"By shallow rivers to whose falls
Melodious birds sing madrigals."

Shakespeare must have thought that this sounded very pretty, for he used the exact lines in "The Merry Wives of Windsor," Act III, Scene I.

Victor Hugo lived from 1802 to the age of 83. But he seems to have expected to pass the century point. Over the door of his study were inscribed some words of hygienic counsel reminiscent of Benjamin Franklin—

"To rise at six, to dine at ten,
To sup at six, to sleep at ten,
Makes a man live for ten times ten."

Eating so regularly, however, did not spare Hugo from indigestion which he remarked "is charged by God with enforcing morality on the stomach."

Charles Lamb made a prose observation about doorbells which was recently expressed through a rhyme by Rachel Field, author of the current novel, "All This, and Heaven, Too." Lamb said "Not many sounds in life, and I include all urban and rural sounds, exceed in interest a knock at the door." Rachel Field suggested that—

"Doorbells are like a magic game,
Or the grab bag at the fair—
You never know when you hear one ring
Who may be waiting there."

To anyone not well acquainted with Charles Dickens, February is a good month to start a series of Sunday afternoon strolls through the gallery of Dickens characters. Their universality is compacted within the chubby shape of Mr. Micawber, whose never dismayed expectation that something was about to turn up, contains the eternal hopefulness of human nature.

A new biography of Longfellow deals especially with the years when he was a young fellow—from the date he was born without the whiskers at Portland, Maine, February 27, 1807. The book promotes a theory that Longfellow's Yankee practicality spoiled a great poet. It seems that he preferred to have the money which otherwise may have gone to later, more enterprising business men. The book is "The Young Longfellow," by a chap named Thompson. Incidentally, for Californians at this time of year, Longfellow has a couple of lines of philosophic resignation in "The Birds of Killingworth"—

"For, after all, the best thing one can do
When it is raining is to let it rain."

At your bookkeeper's down the street or at the library you may pick out biographical reading about whichever of the February happenings you may care to know further. All of them cannot be spoken of—like Thomas Edison and Johannes Gutenberg, but at least these two are silently acknowledged, since this was written under an electric light and printed by movable types.

And when your birthday and mine comes around this year we may acknowledge Samuel Pepys and say, with a change of the figures, what he wrote in his diary on February 23, 1667—"This day I am, by the blessing of God, 34 years old . . . and in condition of estate much beyond whatever my friends could expect of a child of their's this day 34 years. The Lord's name be praised!"

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THIS MONTH IN THE GARDEN

By J. M. ASHER

MUCH of the work you do in your garden this month will he of lasting value and add to the summer and fall beauty of your surroundings. Rains during the early part of the year are usually abundant and the moisture is deep in the ground, danger of heavy frosts are practically over; these together with the opening of spring and growing weather make it important that garden work be done now.

Pruning of fruit trees, rose hushes and shruhs and ornamental trees as well as vines may be done now to better advantage than at any other time of the year. Deciduous fruits, herry vines and grape vines should be carefully pruned. If in douht as to the proper method, we suggest that you inquire of an experienced grower just how to proceed. Some pointers that I may give you here will assist. Peach trees should be trimmed in such a manner as to keep the tree low and spreading and at the same time thinned toward the center of the tree. Take out any and all dead wood first, then any sucker growth which usually comes in the center of the tree. This you can identify by the vigorous growth, for suckers grow quickly during the growing period. You will note on the main branches numerous short spurs or short branches; these form the flowering and fruit bearing wood for this year, therefore take care of them and remove only the surplus, leaving sufficient number to carry the fruit. Cut the ends of the long branches forming the contour of the tree back evenly, and shape to give as much fruit bearing surface as possible. This type of pruning is used for apricots, nectarines, plums, etc.

Fig trees can he severely pruned if large fruit is desired; if quantity is wanted, only thin out and shape the tree. Severe pruning should be done if the trees have been allowed to grow too large and are not well shaped.

Berries are generally pruned back severely and grapes of the bush type must be cut hack hard. Grape vines of the arbor variety will bear better fruit if the long canes are thinned and the ends of those remaining cut hack.

Rose bushes properly pruned give more and better flowers. When you plant a rose hush, cut away all but three to five main canes and cut these back to ten to twelve inches from the ground. If pruned in this manner when planted, the plants should develop into well rounded bushes and make excellent growth the first year. At the end of the first year or during the dormant season after being planted one year, it is good practice to take away all fine and unnecessary hranches and cut the principal canes back at least one half of their season's growth. Care should be taken to cut immediately above a branch or bud.

At this season an ahundant supply of manures is needed. Shrubs, trees and roses as well and hedding plants should have a good dressing of well rotted manure. From their fertilizing values manures add fiber and humus and assist greatly in mulching the soil. This forms better aeration and makes possible the hest growth for the plants during the coming growing season.

Whether you have a light soil or a heavy soil peat moss is desirable and beneficial to the plants. In the heavy adohe and clay soils its use furnishes fiher and lightens the soil and assists in a more even distribution of moisture. In the light sandy soil this material tends to insulate and helps to retain a more even temperature of the soil and aids greatly in retaining the moisture.

Shruhs and trees should he well cultivated while their growth is inactive, for it is detrimental to them to dig deeply while they are growing. A good spading fork is helpful for this work and will cut fewer roots than a spade or shovel. After the loosening of the soil in this manner rake and smooth the surface and leave hasins around the individual plants.

Planting. Endeavor to plant the roses and deciduous plants that your space allows this month or early in March. Well grown roses will be hetter if planted while dormant and before they have heen put into cans or other containers in the nursery, for dormant field plants are delivered to you with all their necessary root system and are usually more thrifty and vigorous growers than those placed in small cans to hold over through the summer.

A pointer that may he of value to you in growing roses is the system that we have tried for a numher of years. Secure numher one grade field grown plants, plant in well prepared soil and add one-fourth to one-half pound of steamed hone meal when planting, firm the soil well and water thoroughly when planting and make a good basin around each rose, mulch with one-quarter sack of good cow manure. During the warm weather water well once each week. For the first growing season do not cut any buds with long stems; that is, do not cut hack into the mature wood of the cane, and the fewer buds you pick the first year the hetter. After the plants have heen treated this way for one season you can cut as many roses as you like and they will he better and more numerous.

Should you have space for an orchard or even a few fruit trees now is the time to plant them. Space so as to give ample growing room, plant away from the lawn area and where they will have full sunshine. For home planting, citrus trees may be planted as close as sixteen feet apart, larger growing fruit trees should he spaced at least eighteen feet apart.

Your cutting beds for seasonal plants will be more productive when worked early and gotten ready for spring planting. If there are any beds that you have planned for this spring that are vacant, we suggest that you work them over now and be ready for the new plants early.

VINES AND THEIR ALLIES

By FRANCES DUNCAN

VINES in the mind of the gardener and the home owner align themselves according to what educators would call their "skills"—their habits and methods of climbing. For the home owner is not making a botanical collection. He has a certain part in decoration he wishes to fill and his question is, which of the bewildering array of vines would do best in the role. Beside the vines, there are also many shrubs which climb with a little aid and which may be trained against a wall, vine-fashion, sometimes with delightful effect; these also he considers when deciding what to plant to relieve the bareness of a wall.

Nothing so quickly gives an effect of grace and careless beauty as a vine in the right place. The shrubs and trees one plants remain in the spot selected, but a vine may be trained and led to go where the gardener chooses—straight up to the roof or around a window; it may be made to conceal or accent the lines of a building.

The well-known Evergreen Fig, Ficus repens, spreads insistingly over a wall, covering it as closely as kalsomine until not a glimpse of the stone looks through; it follows the contour of the building until the wall seems like topiary work while at the other extreme, the Cape Honeysuckle, Tecoma capensis, will, if given some clipping, act the part of a shrub, or if it has something to hold to will climb in careless fashion making an informal mass of foliage.

Among the vines which climb without assistance is the

Creeping Fig, Ficus repens, with small, rounded leaves, hard, shining, leathery; this vine does well in either sun or shade. Rapid in growth and much-enduring, it makes a close-fitting mask of greenery.

Boston Ivy, Ampelopsis Veitchii, a rapidly growing vine which covers a wall completely; the leaves are lighter, the leaf-stems so flexible that a faint breeze makes the leaves flutter and the wall seem alive, not so sculptured in effect as the preceding, and it colors in the autumn. It prefers part shade—not the south wall.

Variegated Ivy, Hedera canariensis variegata. A charming vine in a patio, grows beautifully and compactly, the leaves are pale gold outlined in dark green. Excellent on a wall or on pillars.

English Ivy, Hedera helix, a sturdy and vigorous vine climbing without assistance, preferring shade or part shade but in California growing in almost any situation, the dark green foliage is shining and leathery. It throws long, loose-hanging sprays which give an effect of drapery. Grown on a woven fence it will, if clipped, make a complete wall of smooth green.

Yellow Trumpet Vine, Bignonia tweediana, climbs by tiny cat's-claws even to the third story. It likes to climb to the top of a wall, edge its way along and then let trail downward its brilliantly flowered sprays. Blooms in the spring with fine effect.

Bignonia Chamberlaynii has richer foliage than the preceding and deeper colored flowers, otherwise its habit is similar. It blooms in summer.

When grown on a trellis or lattice-work or other support there are a wide range both of vines and half-climbing shrubs that are delightful on a patio wall. There is abundant room for experiment in the climbing abilities of shrubs. Also, in California, both fuchsias and begonias climb to heights undreamed of in the east.

Vines for the Patio Wall

Most important of the vines which climb magnificently with the aid of trellises are the climbing roses.

Paul's Scarlet Climber can be trained to cover a wall completely. Its profuse blossoming of scarlet roses lasts well into early summer.

Franciska Gaal retains her sprightly freshness by healthful digging in the garden. The smile would indicate she likes it.

Kitty Kinninmouth, with large, deep rose-colored blossoms is a recurrent rose having three, sometimes four, blooming periods in the year. It is vigorous and rapid in growth. Clever nurserymen sometimes put into a tall stock, buds of a climbing rose, setting the buds, (five or six of them) about a foot apart, spacing them alternately, on opposite sides of the stock. This insures an even covering of the wall.

Mermaid, an evergreen rose with bronze green foliage, bearing large clusters of wide-open, single, pale yellow roses which are very fragrant. Blooms almost all the time.

Bignonia venusta (South Africa) prefers climbing along the top of a wall or covering a roof. It is very effective with its vivid orange colored trumpets in bloom almost all winter. Sensitive to cold.

Vanilla scented Bignonia, Distictis cinerea, blooms nearly eight months of the year. Its large clusters of trumpet-shaped flowers are violet when first opening, changing later to lavender.

Southern "Yellow Jessamine"—Gelseminum sempervirens. A dainty vine with small shining evergreen foliage that will cover any wall completely. The small golden flowers appearing in winter are very fragrant.

Blue Trumpet Vine, Thunbergia grandiflora (India). This is a charming vine, of rapid but not rampant growth. The deep wide-open trumpets are an exquisite delphinium blue.

Senecio confusa, new and little used is an extremely interesting vine with shining dark green foliage and daisy-like flowers borne in clusters, scarlet with a golden center.

Jasmines: Among these is the twining evergreen *Jasminum Azoricum* with intensely fragrant pure white flowers; and the pink-flowered hybrid *J. Stephanense* from France; and the *Star Jasmine,* mentioned elsewhere. *Rhynchospermum jasminoides.* All these are fragrant and especially delightful for planting near the house.

Shrubs and Trees

Among the shrubs and trees used with delightful effect against the wall are

Cotoneaster pannosa, which will climb to twenty feet, its gray-green foliage and scarlet berries are attractive in winter.

Evergreen Thorn, Pyracantha formosana—the most brilliant and heavily laden with berries of all the pyracanthas. Many of this group may be trained against a wall.

Climbing Syringa Philadelphus sempervirens, an evergreen form of the "syringa" of old New England gardens, by far the best of the family for California. It blooms profusely in the winter and is intensely fragrant.

Dwarf fruit trees, espalier including cherries, plums, apricots, may be trained in any preferred fashion. For any of these, a south wall is too hot.

In training any shrub or tree against a wall, select the branches that fit in with a design, encourage them, and remove those which from the gardener's view-point, are wrongly placed.

(Continued on Page 38)

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Above, Ranchito Romulo after it has been restored, its flowers and vines offering a bright welcome to the guest, its adobe walls and heavy timbers a pleasant surprise to the lover of Spanish traditions. Below, the adobe bricks have been turned on edge to dry a little longer.

SPANISH

By JOHNS

RANCHITO ROMULO, as it is called, is an historic landmark once again; its strong walls are again protected against the rains and its garden has been replanted so that the trees and flowers blossom once more. At night, the patio is permeated with the sweetness of the Night Blooming Jasmine and *Dona de Noche*; the fountain whispers in the moonlight, while from somewhere comes the rumble of a giant bullfrog in his musings on this castle of the Spanish Dons.

Not many years ago, Mr. M. R. Harrington, curator of the Southwest Museum and his wife waded through waist-high weeds to the roofless, crumbling old house near San Fernando, once owned by General Andres Pico and his son. To the Harringtons, the sight of decaying walls and the deep pits dug by treasure-seekers brought a sincere regret that here was being destroyed part of California's heritage. The rains of a few more winters might easily complete the destruction of the adobe, transforming it into a weedgrown, formless mound.

A few dying eucalyptus trees, some withered palms, and the sprouts of a vanished mission olive orchard were vainly trying to compete against the healthy crops of weeds.

A short time later, the Harringtons decided to buy the adobe and rebuild it. In this ruinous structure they pictured a comfortable home whose sturdiness would be protection from both cold and heat, from rain and wind, and a place where the gay Spanish fiesta spirit might again prevail. A vision was seen which ignored the broken adobe arch from the spacious salon into the ruins of the dining room. The fireplace, torn by vandals, was visualized as smooth and white; instead of the sawed-off stumps of joists overhead, the Harringtons saw massive beams supporting a second floor.

The new owners of the adobe learned through researches made by a friend among the old records, and by much questioning of early Spanish residents of San Fernando and nearby Los Angeles, that the oldest portion of the house had been constructed about 1834 by ex-mission Indians, then enlarged by Eulogio de Celis in 1846. After starting to go to pièces, the structure was rescued in 1874 by the Picos, who added a second story and a wing.

Later residents were negligent in their upkeep of the dwelling, and a photograph taken in 1918 showed the house in a dilapidated condition; in the early 1920's, the place was condemned as not habitable; shortly after it was deserted, vandals came to steal lumber from the roof and porches, and to carry away the doors, flooring, and beams.

In the room which later became Mr. Harrington's study, treasure-diggers found an earthen vessel below a buried tile floor which contained rings and other jewelry. Tales of this discovery, doubtlessly greatly over-stated, brought many more gold hunters, who undermined the walls of the building with shovels and picks.

Numerous legends, including stories of ghosts and bandits, had been woven into what was known of the old adobe; one report, that the house had been connected with the nearby San Fernando Mission by an underground passageway, was investigated carefully by the Harringtons, but no verification of the tale was obtained. Very possibly, however, such a passage could have existed in early Spanish California days, as an emergency exit of this kind might have been sorely needed during the rough and tumble years prior to the settlement of the valley.

The Harringtons, at the outset, decided that in order to restore the adobe in an authentic manner, there would be no faking either in methods or materials of construction. To best obtain the atmosphere, work would be done in the old-time way; a Mexican named Rosales was employed to make adobes as they were produced by the mission Indians. A special carpenter was instructed in reinforcing walls and placing joists and rafters to give the building maximum strength.

It was decided that the restoration done by the Picos in 1874 was too Victorian, as wooden floors and 2 x 6 joists had been used; the latter seemed altogether too small to appear well exposed as ceiling beams. Instead, the new builders planned a tile floor and 4 x 8 joists. Soon, the Harringtons learned that their ideas corresponded closely with those of the first owner, as old tile floors were unearthed and 6 x 6 joist holes, running the length of the building, were uncovered in the walls.

Several other changes were instituted that did not agree with the Pico scheme of things. Spanish casement windows were substituted for Yankee sashes, while the wooden partition with which the Picos had spoiled their long salon was not replaced. The original house had an outside stairway by which the second floor could be reached without going inside downstairs, but as this seemed to be nothing more than an invitation to burglars, the exterior stairs were eliminated from the restoration plan.

In the beginning, the Harringtons had expected to put a tile roof on the dwelling, but subsequent research on architectural phases of Spanish California indicated that, although tile roofs are now common, the Picos had used shingles; furthermore, tile was rare on Californian homes in the old days. First, flat roofs with tar and gravel were used, then later the style changed to pitched roofs with shakes or shingles. The restoration workers decided on hand-split redwood shakes.

The patio with its fountain is a Spanish retreat of coolness, flowers and water, its overgrown informality giving it added charm and picturesqueness. Below, the restoration in progress. Note the patches of original plaster and the wooden binding plate which runs along the outside wall.

HERITAGE

HARRINGTON

The building, after renovation had started, was strongly bound together. The massive joists, which extended through the 21-inch walls, were bolted to heavy plates running along the outside of the structure; these in turn supported the inner ends of the porch roof rafters. The roof ridgepole, the main roof rafters, and the plates on which they rested were made heavier than usual, then bound securely together.

Despite the destruction wrought by the vandals, enough of the old fireplace remained so that the size of the opening and height of the mantel could be determined; the remainder of the details were derived from a model found at San Juan Capistrano Mission. The balance of the home had been heated by charcoal braziers. However, the great living room seemed in need of a fireplace, so an authentic one was built about the middle of the west wall.

One afternoon shortly after the workers had been sent home and the old adobe was again occupied, the whole structure began to tremble. The Harringtons rushed from the house, and when the slight earthquake had stopped, they returned in fear that the building might have been injured by the shock. But such was not the case. General Pico's old adobe, upon restoration, had done a spirited Spanish dance and proved its ability to stand for many years to come; to exist much longer, probably, than the modern stucco and wooden dwellings that could be seen across the nearby fields.

THE WEEK-END HOME OF MR. AND MRS. KENT KANE PARROT

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Built for sunshine and fresh air, this all white home has command of both the mountains and the sea. The terrace on the west side gets the afternoon and morning sun and overlooks the ocean. The living room with windows on three sides, gets sunshine most of the day and the outdoor living room on the front side of the house is an ideal spot in which to relax or entertain. The trellis is an ornamental detail that becomes this small informal house.

Simplicity makes the living room seem larger than it really is. Lemon yellow and two shades of green are the predominant colors, the walls and paneling a rich apple green, the ceiling pale gray green, the sofa lemon yellow. The carpet is a neutral tan, the curtains a bright chintz with pale yellow background.

The large combination bath and dressing room is done in shell pink and white and is most luxurious. A deep white carpet covers the floor and large closets line one wall while mirrors line another.

The garage shown on the opposite page is one of the attractive features of the house. It is a combination car shelter and lathe house, so planned that the opening is away from prevailing winds and rain.

SMALL SANTA

By BETTY

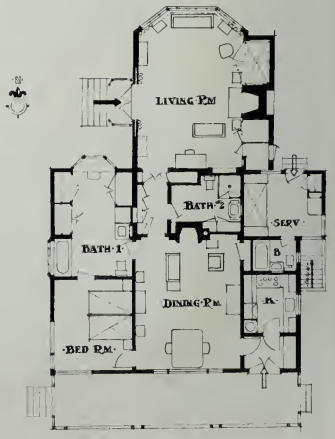
SANTA BARBARA'S ideal setting calls for a distinctive architecture, and for that reason it is not strange that much has been done to keep the planning and design simple and picturesque, even to the small and inexpensive homes.

Santa Barbara architects, on the whole, realize that in order to preserve a city distinctive in planning and design, all structures including the commercial building, the elaborate estate, and the average small home must be built with certain characteristics in mind.

The features which are common to the well designed small home in Santa Barbara are: light colored walls, usually of brick, stucco, or adobe; simple lines; well proportioned doors and windows; low roof lines, and the absence of unnecessary detail or ornamental structure.

With these factors in mind, homes are created which are both comfortable and pleasing to the eye. Most of them are essentially Californian in design; many are California-Spanish.

Santa Barbara architects have taken advantage of the mild climate and added an abundance of charm to their homes by relating design to outdoor living. Patios and porches add an attractive informal note to homes which might otherwise lack interest. Any outdoor living room, be it for eating, relaxing in the sun, or resting in the shade, expands a house and makes it more livable. In most of the new Santa Barbara homes, some phase of outdoor living is emphasized, according to the individual desires of the owner.



BARBARA HOMES

THOMPSON

During the past few years the home builder has become cognizant of his duty to build a house suitable to the climate and in harmony with a town already outstanding for its homes, gardens, and civic and commercial buildings. The Plans and Planting Branch of the Community Arts Association in Santa Barbara has been responsible to a great degree for stimulating the interest of the small home builder. During Annual Better Homes Week, they feature a small house competition which includes judging of small homes under $10,000, in Santa Barbara, Montecito, and Hope Ranch.

The Better Homes Committee (of Plans and Planting) has received nine first awards in the national Better Homes in America Contest. This year Santa Barbara again won the highest award for the small city class, the only city in California to receive mention, "for distinguished contribution to the improvement of homes in the community and in America, during the 1938 campaign."

The committee judged the homes according to suitability of style to location on lot, composition, proportion, and economical use of material.

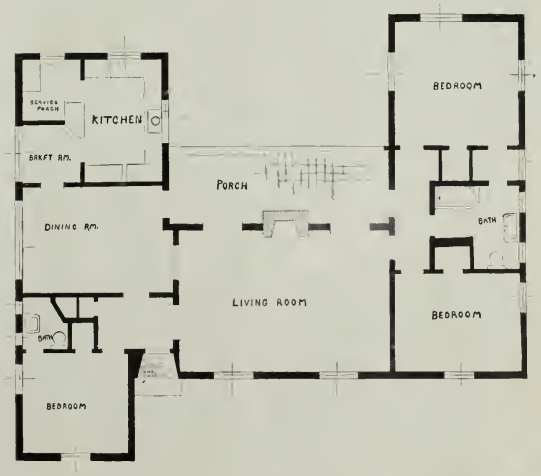
In a letter received from the National headquarters of Better Homes in America at Perdue Research Foundation, West Lafayette, Indiana, the worth of such a competition is summarized: "Anything which helps the public toward more gracious and more convenient modes of living has a great deal to do with its general health and happiness; and your fine

THE RESIDENCE OF
Mrs. ROBERT S. HYDE

in Santa Barbara, California

DESIGNED BY GEORGE KRIBBS

Leaning toward the Spanish style is this picturesque little home, one of the award winners in the 1938 Better Homes competition in Santa Barbara. The lines are simple and pleasing to the eye. Built in a U shape around a porch, outdoor living is an important feature. The low angled tile roof, the white painted brick walls, the lack of unnecessary ornamental detail are all of Spanish origin.



THE RESIDENCE OF

DR. and MRS. HOWARD EDER

Santa Barbara, California

DESIGNED BY A. B. HARMER

PETER DAVIDSON, BUILDER

With mountains as a background and framed by sturdy California oaks, this delightful home is an asset to its surroundings. It is Californian in design adapted from the Georgian with light colored walls and a low pitched roof of copper sheets, giving the appearance of shingles.

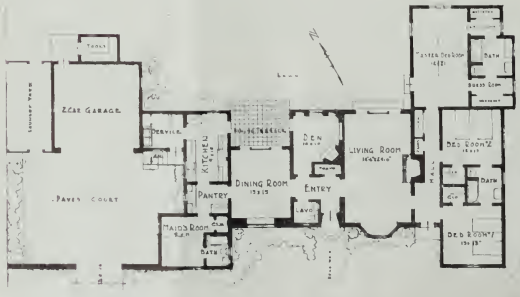
The rear of the house is well arranged for life out-of-doors. An outdoor dining room opens off the regular dining room and is also available from the kitchen for convenience in serving.

program has been a potent factor in bringing about a wide-spread participation in better housing activities".

The houses illustrated are typical Santa Barbara dwellings which have been built during the past few years. The design, in each instance, provides for outdoor living and is distinctly Californian in mode. In Mrs. Robert Hyde's home, the design is a California adaptation of Spanish, so popular in Santa Barbara. The Eder home is California adaptation of Georgian; while the delightful weekend home of the Parrots is California adaptation of Regency. All, though different, fit into the distinctive pattern which Santa Barbara as a community is trying to maintain.

Santa Barbara residents are essentially gardeners, whether the home be large or small, and to them it is important that the architecture coincide with the type of garden to be effected. If a patio is used it becomes equally a part of the planting, intimately connecting the house and the garden, and making the transition from one to the other hardly noticeable. Through the popularity of the Garden Tours, arranged each Spring by the Plans and Planting Branch of the Community Arts Association, the larger estates of Montecito and Santa Barbara have become known to the world and many gardens elsewhere reflect this influence.

Because Santa Barbara is so essentially a part of the old California many of these gardeners are desirous of growing only the shrubs and flowers native to the State and to them the Blaksley Botanic Gardens are a true guide. In these gardens are found trees, shrubs, vines and flowers natural to California, and growing as Nature intended, along winding paths, wandering along canyon sides and being very much at home. The Gardens are ideally located at the end of a winding road about a mile beyond the old Mission.



A DESERT BALL AND CHAIN

By CHARLES O. MATCHAM, A.I.A.
Architect

Photograph by Mott Studios

The residence of Mr. and Mrs. Carl B. Kumpe in Palm Springs has an unobstructed view of the mountains, one of the greatest assets of this desert playground.

SO MUCH has been written about the desert that it would be folly for me here to try to describe it much further. We read of its cool, starlit nights; of its glamour girls from Hollywood, and its socialites from New York; of its spring flowers, its seared wastes; of the majestic mountains with their precipitous cliffs and palm-filled canyons; and so on. We dream of it being a veritable Garden of Eden.

There is a place by the name of Eden, in fact, just a few miles east of Palm Springs, as the plane flies. As I last saw it, the town comprised an unpaved, dusty road intersecting the main highway leading to the Imperial Valley, and the four corners were respectively occupied by a filling station, a sandwich stand, a water tank for the railroad, and a postoffice.

There are innumerable such little communities in the desert, many of them with interesting histories and names—Indian Wells, Whitewater, Snow Creek. And this is only to mention a few within a day's ride of Palm Springs (on a horse).

I am not being disparaging of these undergrown villages. They are invariably surrounded by beautifully cultivated groves and ranches which eventually will, I believe, prove to be the beginning of a healthy, normal growth of prosperous villages. No one will deny that Palm Springs has the most perfect setting of all desert resorts. In spite of that fact, nevertheless, there are those who want to hide away from the rest of us mortals, and they will naturally seek the more secluded spots in which to hibernate. Many thousands of square miles of land, usually assumed to be useless desert country because they are still undeveloped, are either already or some day going to be suitable for cultivation. Many people in California are still of the earth, at heart, and will look for just such land to till, whether as a business or as a hobby.

Although I may refer specifically to Palm Springs, merely because I happen to know that section of our California deserts best, I feel confident in saying that, primarily, conditions are similar no matter where one elects to go, from the southeastern parts of the arid Mojave Desert to the more fertile plains of the San Joaquin Valley. Let none of our readers in Arizona, New Mexico, Nevada or Texas think that we are not remembering that there are desert lands in their states, too!

When one goes into the desert for the first time it is generally on a week-end holiday. He breathes fresh, dry, air; he can not help but completely relax; in the daytime he exercises; at night he either is so dog-tired he climbs into bed at the same time the coyotes start yelping, or he keeps on playing until the Indians' chickens start cackling. In either case, whatever time he happens to get up, he is pretty sure to feel like a new person, and when he gets back to normal chores in the city he is ready to take on the cares of the whole world. He can't wait to get back to the desert, however, and soon again he gets the chance. The next time it may be he is on his vacation, two whole weeks, and the third time he takes a month, even if it means two weeks without pay.

The weather has been perfect, no rains, no winds. It has been spring or early autumn. Days have been not-too-warm, at night he has not even had to wear a topcoat. He has had hotel flunkies to serve him. He has lounged about the swimming pool of a fashionable club, or, if he is lucky, the water reservoir of a little guest ranch; he has played golf or tennis to his heart's content; and he has seen the beautiful desert sunsets from the back of a gentle cow-pony—gripping leather, probably!

He decides to have a place of his own to go to whenever he chooses. Houses are scarce, at least just in the locality he wants, and rents are high. Vacant property is cheap, relatively.

"Guess I will buy a lot," he concludes, "then I can build just what I want."

Probably he gets in the claws of some enterprising contractor who has just moved into the desert himself, not to mention the local real estate agent who may bring the contractor into the picture in order to help close the deal. They plan the house for him, quote him prices; the house is built, and he has paid little attention to detail; it probably does not cost much more than they had promised him. He had wanted a small, cheap place, which he would never have to feel might become a ball and chain about his neck. He has moved in just before Easter and has prepared all his affairs in the city so as to enjoy the beautiful spring months.

He has no sooner moved into his new home when one of the customary late cold snaps sets in. He had forgotten that often the temperature at night recedes to far below

(Continued on Page 40)

Photographs by Maynard Parker

THE DESERT RETREAT OF MR. TOM DOUGLAS, DECORATOR

in Palm Springs, California

Built on one of the highest sites near Palm Springs, the home of Mr. Douglas is about a mile from the village, high up on a mountain side. It is built of concrete tile which has been whitewashed and the roof is of white shingle tile in the manner of the houses in Bermuda. Shutters and trim are of a eucalyptus green, the steps and terraces are of natural stone or old brick. A swimming pool has been dug out of the rocky mountain half way between the house and the lowest level.

Olive trees have been planted on the brick sun terrace and an old fashioned fence is covered with fragrant jasmine vines. Flower boxes are filled with pink geraniums and petunias and in large white tubs are pink hibiscus.

The interior has no definite style of decoration, it is planned for modern comfort with particular attention to the peculiar climatic conditions. Because of the cool nights, the house is carpeted throughout, but because of the heat of the day, all colors and fabrics were chosen of light, cool shades. Because of the magnificent views there are many windows, but all are equipped with Venetian blinds and heavy draperies to shut out the sun when desired.

In the living room the concrete walls are painted a cool eucalyptus green, the carpet is of the same color. The high ceiling and the stone fireplace are whitewashed. At one end is a large window overlooking the desert, at the other a large window looking up to San Jacinto. Draperies are of a gray linen printed in a palm pattern of green. All the wood is stained gray and waxed. Upholstery fabrics are in shades of lemon yellow, eucalyptus green and gray. Lamps, accessories and mirrors are of old silver or Mexican tin.

In the dining room the walls are painted a cool gray. Green linen draperies are embroidered in a large leaf pattern in white wool. The furniture is bamboo lacquered a pale lemon yellow.

The master bedroom is part of a suite built away from and below the main house, directly above the swimming pool. The walls are papered in a bamboo pattern in natural colors, the carpet is eucalyptus green. The curtains are of a light green glazed chintz trimmed with wide bands of dark green quilted chintz. The furniture is of natural wood stained gray. The headboard of the huge bed is tufted in a rough green cotton material with a candlewick spread to match. Chairs and sofas are upholstered in lemon yellow or gray. Lamps are of old silver with white linen shades trimmed with green. A guest room is carpeted in eucalyptus green with walls painted a faded lemon yellow. The draperies of gray linen have a leaf pattern printed in shades of green, with cornices of quilted green chintz. The beds are upholstered in a pale yellow cotton material, lamps are of old white porcelain with white wool-trimmed shades. Accessories are of green glass, mirrors and candelabra of Mexican tin. Another bedroom has walls painted an aquamarine, the carpet is of a light sand color. Draperies of light beige linen have a leaf pattern in tones of beige and brown. Furniture is of the gray waxed wood, chairs and beds are upholstered in aquamarine trimmed with silver nails. Lamps are of tortoise-shell with chamois colored suede shades. Accessories are of glass or tortoise-shell.

THE DESERT HOME OF MR. and MRS. JOSEPH DURKIN

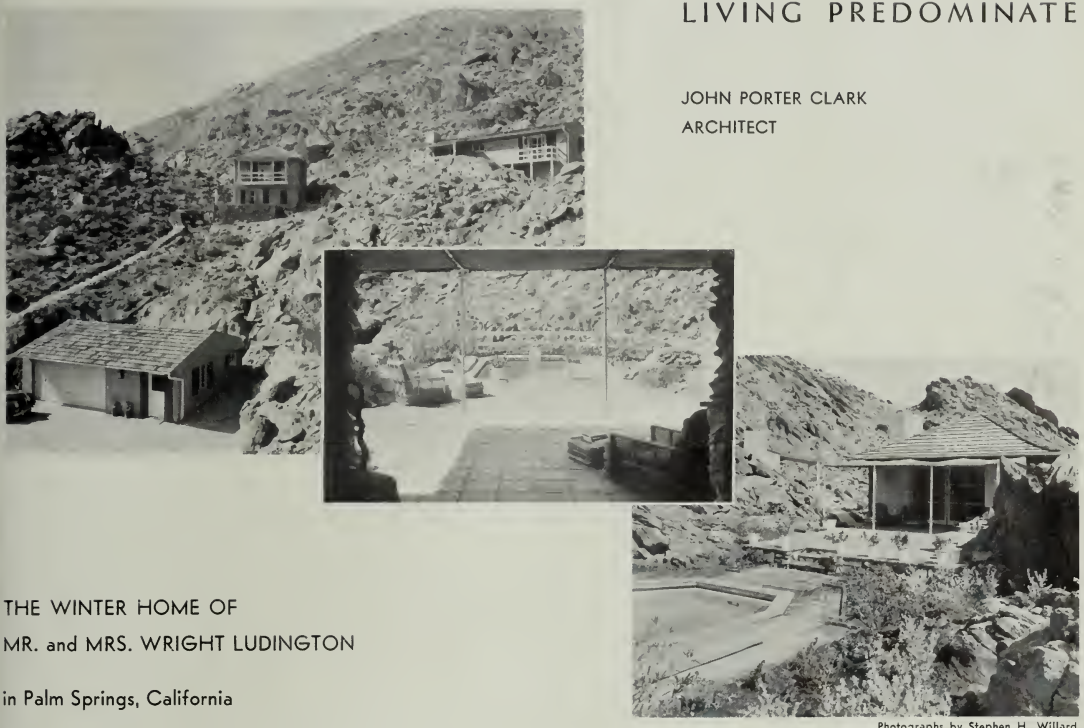
in Palm Springs, California

WESLEY EAGER, ARCHITECT

Built on a mesa overlooking the valley, the Durkin residence has an extended view of the mountains beyond. Of French Provincial architecture the main building is white with a shake roof painted a straw color. Two guest rooms, each with their private bath are in a separate house connected to the main house by a covered arbor the roof of which is curved in the Chinese manner. In the rear of the house is a protected grotto with a barbecue on the outside of the large fireplace. Large palm trees were moved in to adorn the terrace together with citrus trees and bright colored flowers in pots. The two pups are enjoying their fashionable siesta.

A HOME WHERE NATURE AND OUTDOOR LIVING PREDOMINATE

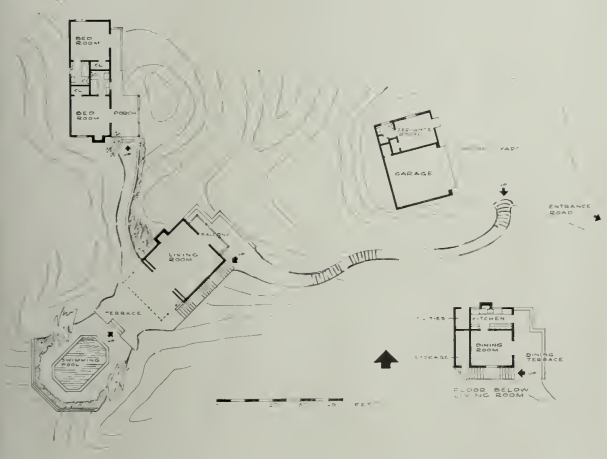
JOHN PORTER CLARK
ARCHITECT



THE WINTER HOME OF
MR. and MRS. WRIGHT LUDINGTON

in Palm Springs, California

Photographs by Stephen H. Willard



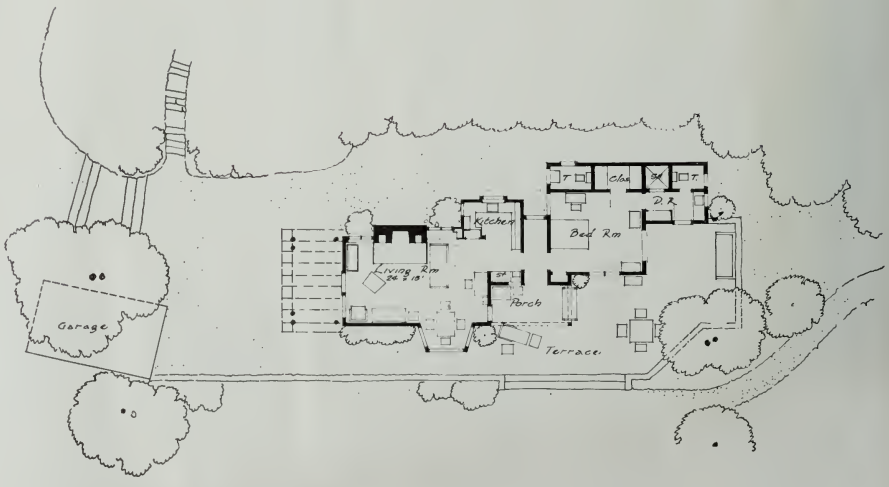
The Wright estate overlooks Palm Valley at the mouth of Palm Canyon. It is built of reinforced concrete masonry with roofs of split shakes. The exterior walls are an Indian red blending in with the reds of the rocky mountains behind them. The trim is white with shutters of dark blue-green. The interiors are very simple with black tile floors and color-coated masonry walls and flush wood ceilings painted flat white. The arrangement was designed for the minimum amount of disturbance to the natural site and to take advantage of the best views. It also gives the maximum amount of privacy to the various rooms and is adapted to the informal life of Palm Springs.

THE MOUNTAIN HOME OF

MR. AND MRS. RUSSELL E. FIELD

at Big Sur, California

WINCHTON L. RISLEY, A.I.A., ARCHITECT

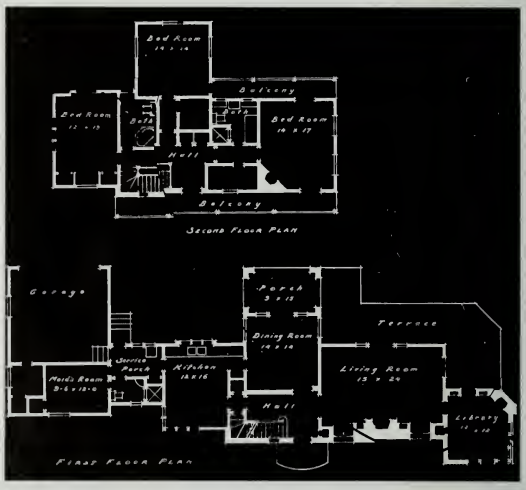


Nestled in the majestic sweep of the coastal mountain range, this charming cottage is authentically rustic. The ruggedness of pioneer days is suggested in the hand-hewn redwood beams and shakes, hauled down from the forest on the backs of mules. Unskilled labor gives the house a pleasantly casual and hand-worked feeling.

The living room, filled with the charm and coziness of antique furniture and beautiful copper ware, is focused around a massive brick fireplace. Dutch ovens make it both the center of culinary and social activity. Adding to the feeling of complete independence from civilization is the use of candles and oil lamps as there is no electricity available. Practically the only modern note is the absence of doors between living room, dining room and kitchen.

This simple home won second prize in the 1938 House Beautiful contest for Houses West of the Mississippi.

Photographs by Louis Zeigler



THE RESIDENCE OF
MR. and MRS. BERT E. TAYLOR

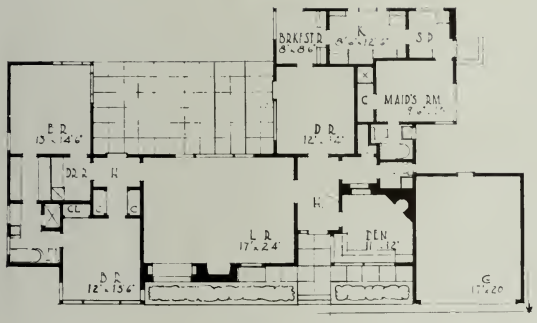
Santa Anita Oaks, California

KENNETH A. GORDON, ARCHITECT

Spreading live oaks form a perfect setting for this new home with its exterior of adobe-sized brick, hand-split shakes and other details appropriate to the early California ranch house. Set well back from the street, the house has an appearance of seclusion and repose which suits its simple homelike charm. Long balconies on both front and garden elevations give pleasing contrasts of light and shade. Broad brick terraces provide inviting outdoor living spaces. A split-rail fence incloses the lot in a most fitting manner.

The same informality which distinguishes the outside also characterizes the interior, where nicely proportioned rooms and a well-arranged plan offer a high degree of comfort and convenience. The living room and dining room have flat hand-finished ceiling beams. A fireplace faced with tile of an unusual soft blue is an attractive feature of the master bedroom.

Photograph by Fred Dapprich



THE RESIDENCE OF MR. and MRS. ROBERT E. BROOKER

Santa Anita Oaks, California

THEODORE CRILEY, JR., ARCHITECT

INTERIORS BY BULLOCK'S

Photograph by Bishop

This house is built on a lot covered by very fine live oaks, which governed the placing of the house and outdoor living areas. A view of the mountains, the desire for shade and privacy, and the location of the largest tree required the main outdoor living area to be on the rear. The front terrace becomes purely an entrance porch largely given over to planting beds.

The living room opens through from north to south to take advantage of prevailing breeze. The principal rooms all open onto the outdoor living area.

The corner seat in the den pulls out in Pullman style to form a double bed, so that this room and the adjoining lavatory form a suite for occasional over-night guests.

THE EARL CARROLL THEATER

Hollywood, California

GORDON B. KAUFMANN, F.A.I.A.
Architect

DON RIHA
Interior Decorator

Interiors Executed By
W. & J. SLOANE

Photographs by Maynard Parker

Among the latest Hollywood nightclub ventures, Earl Carroll's Theater is startling in its elaborate use of new materials and extravagant designs. The exterior is simple relying on the extensive use of neon lighting against light green concrete walls to attract attention.

The main dining room, facing the enormous revolving stage has a seating capacity of one thousand. Against a ceiling of black patent leather, slender strips of tubular light reflect a brilliant, diffused glow. One side of the enormous wall is draped in satin and velours while the opposite side is covered with photographic wallpaper that gives the impression of paneling.

The entrance is divided by a striking bronze depicting a streamlined young woman. The feeling of motion is heightened by a scrawl of tubular light that extends from the base to the ceiling. Tubular lighting is used profusely. The railings and pillars reflect soft colorful shades, even your drink at the bar is filled with glittering light from tubes hidden in the counter.

The staircase leading to the smoking rooms faces an enormous panel of carved glass depicting a group of inspired young ladies. The statues of the delicate young nudes were designed by William Pogany. The walls are covered with a veneer of matched prima vera wood.

Lambs' fur in a soft peach shade covers the walls of the ladies' elaborate powder room. A dubonnet carpet is hand woven, and the upholstering of luxurious sofas is in soft pastel shades of green, peach and cafe-au-lait. Light is provided indirectly from the ceiling. An unusual sandblasted glass table is illuminated in the center.

Photographs by Claude Dorman

THE ARCHITECTURAL OFFICES OF SYMMES & WILLARD

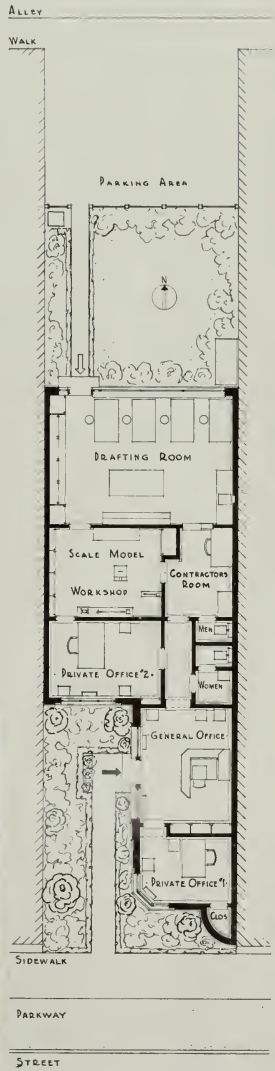
in Bakersfield, California

STANTON WILLARD, A.I.A., ARCHITECT

Designed for a narrow lot, the building is of reinforced brick walls with concrete tie beams and one coat of stucco paint. Concrete floors are covered with linoleum, partitions are of frame with wall board finish throughout. Windows are metal. roof composition and lighting semi-direct. As a protection against the heat of this inland city, the offices are air conditioned and ceilings well insulated.

The plan called for two private offices, one for a non-architect partner, convenient to the general office, and one for the architect partner, convenient to the general office and drafting room. Good lighting and air were also necessary. The drafting room was located to take advantage of unobstructed north light. A small work shop for the construction of architectural scale models and a contractor's room were essential.

The requirements were met with a clean, functional plan. The entrance provides a small area for planting which in time will grow and beautify the approach. In the rear another small garden space gives the drafting room a pleasant outlook and might even supply inspiration at the proper moment. Behind this breath of green is a convenient parking area shielded by a lattice fence.



SMALL HOMES OF THE WEST

MORE ABOUT THE SMALL HOUSE

By WILLIAM ALLEN, ARCHITECT

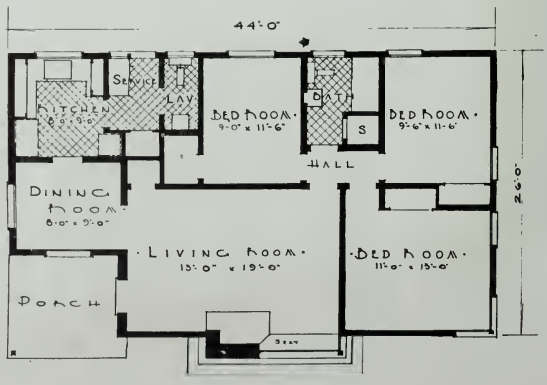
THIS article is written with but one intention, to give the public and future small home owners, a clear picture of the vicissitudes and pitfalls they may encounter when embarking upon their great adventure, of home building. I deliberately say "small" home owner, because I wish to reach those persons who plan to build a home in the price range of $2,000 to $4,000. Many attempts have been made in the past by the architects, to serve this vast multitude. They make up the volume of people composed of salaried professional and non-professional people living in apartments, hotels, rooming houses, and some living with families, all paying rent. The greater number of this volume have long desired to own their own homes, but have never had the opportunity to realize their ambition.

The Government, and Federal Savings and Loan Institutions have now made it possible for these persons to build a home within their means; therefore the first obstacle is overcome. A building lot, suitable to their needs, is then acquired. Next, comes one of the most, if not the most, important factors; that is, putting ideas and dreams into concrete form.

Naturally enough, Mr. Layman cannot draw plans, he doesn't know materials, he hasn't the training that has taken long years of study, hard work, examinations, constant investigations of new products and materials, as the architect has to do, before he becomes recognized as an architect by the people and the State. Therefore, being of sound mind, Mr. Layman calls upon an architect, if he follows the correct procedure. Upon being informed that the architect charges a fee for his work, his ardor becomes slightly dampened. He then recalls that John Doe had a builder who didn't charge him for a set of plans, thereby saving the entire architect's fee. If the layman follows this procedure, it effects his first mistaken economy. Such a builder gives little or no consideration to the owner's requirements, he has his mind on one thing, his profit. It is his intention to match the owner's pocketbook with a certain number of square feet enclosed by frames and stucco walls with a roof thereon, and assumedly the owner's problem is solved. Far from it. Little architectural thought is given to proportion, mass, beauty of line, and proper use of materials. Many builders are incapable of furnishing this service, because they are not architects. Further, do not be misled by a draftsman in his office, also commonly referred to by the builder as "his architect." Such a draftsman is there for one purpose only, and that is to follow the dictates of his employer. He does not represent the owner, or the owner's interests. Builders can no more afford to include the complete plans and specifications for the home in their estimate gratis, than they can give the foundation gratis. Those builders who charge for plans, especially those who represent plans as being drawn by "their architect," who in truth is their draftsman, do so outside the law, and owners so fooled into paying for such plans can collect the amount they have expended for such services.

An architect is an insurance policy, who creates, assembles, and makes the prospective owner's vision or dream of a home possible, within the amount he intends to expend. An

This Modern California Colonial gives the true spirit of Western living for the small home owner. Good mass is obtained in the exterior architectural treatment, that is rarely found in a home of this size. Built of stucco, the exterior is painted an off-white with a shingle roof stained a rust color, and the trim several shades lighter than the wall surfaces. A large fireplace of exposed brick, with the brick carried around the front window for planting, makes an interesting detail. The porch in front, and a terrace in the rear protected by planting provide outdoor areas suitable for California living. The interior arrangement is exceptionally compact, with three bedrooms, a bath and a half, and ample closet space. Another door in the lavatory would provide entry from the bedroom. Windows have been carefully spaced so that good wall spaces are available for the arrangement of furniture. A point of interest in the living room is the built-in seat adjoining the fireplace. Neutral colors are used in the interiors, making a suitable background for furnishings. With an area of 1,095 square feet, this house can be built for approximately $3,600.00.



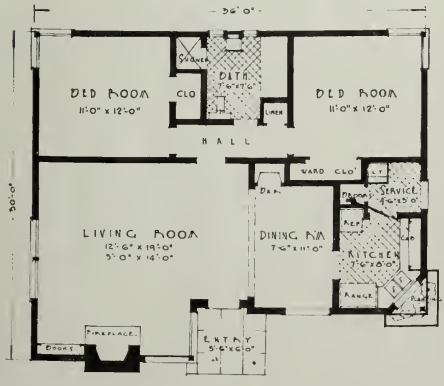
architect's judgment in the selection of materials for the amount to be spent is an invaluable asset. Architects, in the past, have been much too reticent in educating the home owner to the value of their services.

The design of a small home, in the limited income brackets, is much more difficult than the larger and more expensive home. The architect is limited in the matter of spending, and has to use every bit of his ingenuity to create a worthwhile design, of good materials, for a limited expenditure. The small home owner has little to spend on useless ornaments, gadgets, and trick mechanical devices; therefore, the architect must make this small home functional in every respect, and can allow absolutely no waste space.

To the eye of the layman, a house that is well designed is always pleasing, though he may not be able to point out the elements or factors which appeal to him. The reason for this is the fact that the architect designed the mass, proportions, and general lines, correctly. Such a result can only be obtained by diligent, hard study and experience.

Mr. Home Owner to be, allow your architect to advise you. After all that is what he is paid for. Do you disregard the diagnosis of your physician? If you do, it is not only expensive financially, but physically. The architect, the same as the physician, is a professional man, and if he serves your purpose, you are amply repaid. Therefore, if you will let yourself be guided by proper advice and procedure, you will obtain the house you have so long desired.

A Western Modern house that carries a spirit of freedom of line and simplicity of detail that is unusual in such a small home. The exterior plaster is a warm buff tone, all woodwork is an off-white and the wood shingle roof is painted a silver gray. The brick work is left exposed and is carried around the corner window, giving an interesting architectural effect to the exterior. A small planting box in front of the kitchen window adds a note of cheerful color. The interior arrangement affords exceptional living accommodations for such a tiny house. The living room is large with a fireplace and book shelves and has good wall spaces for furniture. The dining room boasts a small bar which can be concealed behind a paneled door. The kitchen is compactly and conveniently arranged. Both bedrooms have corner exposures with unobstructed wall spaces and ample closets. The compact bathroom is centrally located and easily accessible. The floor, base and shower are of tile. The color treatment throughout the interior is carried out in warm neutral tones. The floor area of this house is 975 square feet and on a normally level lot it can be built for approximately $3,200.00.



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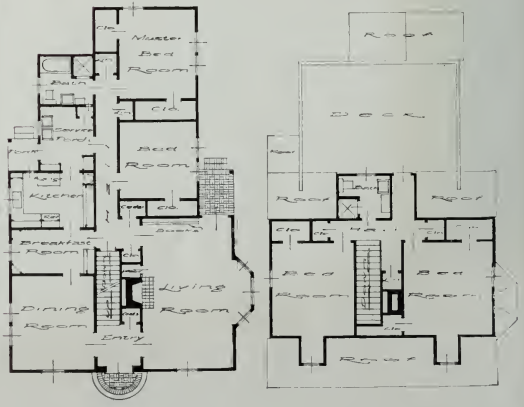
A home that presents a facade of quiet dignity and charm inherent in Cape Cod architecture. Built on a narrow lot, its size is deceiving from the front. The first floor is traditional in its arrangement, yet everything is placed for utmost convenience. A larger than usual breakfast room divides the kitchen from the dining room. A long, narrow hallway separates the downstairs bedrooms from the service quarters, although the bathroom is so placed that it is easily accessible.

The second floor contains two large bedrooms lighted by dormer windows. A concession to California outdoor living is the large walled-in sun deck that extends over the rear portion of the house.

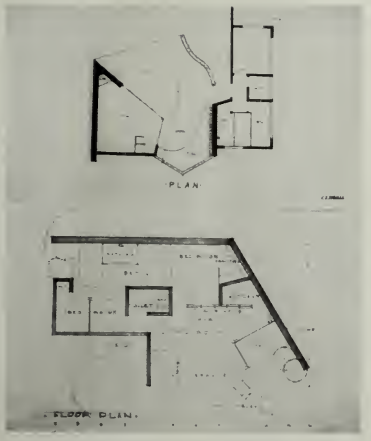


TWO DESERT SOLUTIONS

These two desert week-end houses represent the work of C.S. Ingalls and M. J. Garofalo, architectural students at the University of Southern California. The problem called for a house between 400 and 600 square feet for parents and two children.

The first plan presents a stone wall shaped as an open V turned with its back to the north. Inside this is an open space, with a sunken bath, onto which the bedrooms open with sliding doors; the living space is separated from the bedroom and kitchen alcove by means of a glass partition and curtain and opens out onto the terrace by means of sliding doors.

The second plan presents a house with the living room and terrace separated from the wing containing the sleeping accommodations. In the children's suite is a unique bunk arrangement, the lower bunk opening into the girl's room and the upper bunk opening into the boy's.



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NEW PRODUCTS AND PRACTICES

AUTOMATIC GAS HEATING

Whether it is a one-room apartment or a ten-room house, gas heating can be planned for year-round comfort. The variety in equipment makes it adaptable to any space, shape or number of rooms. Practically all gas heaters may now be automatic in operation. Automatic Pilot Light ignites burners when fuel is turned on. Thermostat Control supplies more fuel if room cools off; also prevents overheating without attention. Push-Button Control delivers heat at high, medium or low temperature at finger-tip command. In addition to assuring greater comfort, these automatic functions eliminate unregulated fuel waste. Besides heating, improved gas units supply ventilation by circulating fresh outside air. This provides a modified form of air-conditioning by creating a fresh, evenly tempered atmosphere, with no cold spots or "static layers".

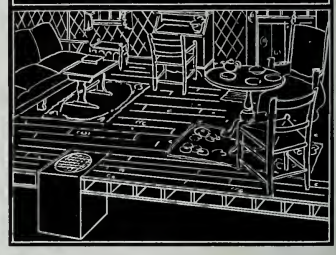
For heating one room or rooms on both sides of the wall, this new, completely automatic warm air gas furnace is compactly installed between the wall studding. It is controlled manually by a four-stage valve or automatically by thermostat. Fresh air is drawn in from the outside, heated and circulated throughout the rooms. Illustrated above.

Thermostat or push-button upstairs controls the central gas furnace in the basement. It may be installed in sectional units to provide heat for different parts of the house. This type of furnace may be economically converted into an all-year comfort air-conditioner by adding filter to remove dust and humidifying unit to maintain proper humidity. Blower unit which circulates heat will deliver cool, clean air during hot months. Illustrated left, top.

The gas steam radiator is automatic with pilot light and thermostat control if desired. It warms cold air currents and directs warm air flow into the room. As a simple, inexpensive room heater, the radiator is easy to install and low in cost. Illustrated left, middle.

The cabinet type forced air unit is self-contained, complete with built-in blower, air filter and automatic controls. Installed in a closet, corner of the porch, or even in the attic, it will heat the entire house in winter and ventilate it during warm months. Illustrated left, bottom.

The circulating gas heater recirculates air through the heating element, creating proper diffusion of warm air within the room and eliminating cold floors. Pilot light and thermostat control give automatic heat for a single room or several rooms if the heater is properly located. Console and cabinet type designs harmonize with decorating schemes. Illustrated right, top.



All the friendly cheer of an open fire comes from the quick, convenient radiant gas heater. Attractive fireplace models provide a beautiful hearth to heat the living room. Wall units and small portable units give the same glowing warmth for smaller spaces such as bathrooms, etc. Some models also ventilate, taking fresh air from outside. Illustrated right, middle.

For heating one to three rooms in a house without basement, the gas floor furnace is a complete, miniature pipeless furnace. Automatically pilot light and thermostat or push-button control deliver heat automatically and directly through one or more floor registers. Cold air is returned to be heated again, creating thorough warm air distribution. Illustrated right, bottom.

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NEW PRODUCTS AND PRACTICES

Noise Reduction with Plaster

Well known to the designers of restaurants and cafes is the soothing effect of a quiet room upon the nerves and digestive systems of the patrons. The absence of the clatter and rattle of dishes and silverware, and the mental relaxation made possible by not having to play the role of unwilling listener to myriad conversational tidbits is not only pleasing to the diner, but of a scientifically proven benefit to his health and mental welfare. Acoustical treatment of the ceilings and walls in such establishments greatly reduces the noise present. Gladding, McBean & Co. have recently become exclusive West Coast distributors for the well known Kalite Acoustical Plaster. This material, when applied as a finish coat to a regular plaster wall, can be trowelled to a very pleasing, clean and durable finish, while still presenting an extremely porous surface. These little pores absorb and dissipate over 50% of the sound which strikes the plaster, and which would normally be reflected back into the room in the form of objectionable noise. There is also a fine grade plaster, which has an even smoother surface, for use in homes, particularly in the dining room and kitchen. These Kalite plasters may be finished in the trowelled surface, as mentioned, or in a variety of pleasing textures. Colors are available integrally mixed in the plaster, or the material may be decorated with a special paint, which will not greatly affect sound absorption.

New Zoneair Unit

Payne Furnace & Supply Co., Inc., announces distribution of its new Zoneair Unit, a compact winter air conditioner that heats, circulates, cleans, ventilates and humidifies. In addition, the Zoneair Unit offers, for the first time, true *zoned* winter air conditioning. Units may be used singly or in batteries of two or more, each furnace operating independently and servicing separate rooms or suites at the exact temperature desired. All moving parts of the new Zoneair Unit are mounted on rubber to eliminate vibration. Long hour G.E. motors give smoother operation, and an oversize fan gives more efficient air delivery through the unit. The draft diverter is completely enclosed within the casing, allowing more head room. Time-o-matic control automatically starts the blower at correct furnace heat. Low voltage wiring and polarized connections simplify installation. Heating element, blower, blower motor and filter may be easily and quickly removed for servicing. The unit has 25% more filter area, is enclosed in a streamlined, sapphire blue and black krinkle enameled casing. It is available in six sizes, from 60,000 to 200,000 B.t.u. input rating. Optional luminous flame burner, exclusive with Payne, guarantees efficient combustion of manufactured gas.

New Steel Casement Lock

A new Win-Dor "bolt-fast" is a flat sliding bolt lock installed in the frame channel of steel sash for single or double vents. It is lever operated from the sill, and eliminates all projections from the sash. It is convenient where stool lines are above normal reach, and is available on specification on nearly all makes of steel casement windows.

New Luminaires

Curtis Lighting, Inc. announces a new series of lighting luminaires in the Economy Line, in answer to a demand in offices, stores, schools, etc. for moderately priced lighting fixtures of good design, good engineering and well made.

Fair Use for Plywood

On the Christian Business Men's building at the San Francisco Exposition, laminex Plywood was used for both interior and exterior walls. The smooth, hard, improved surface of this Douglas Fir Plywood eliminates the necessity of prime coats, satisfactory results being obtained with one coat of paint. All-Weather Laminex is manufactured by Wheeler Osgood at their Tacoma factory.

New Bus Terminal

The new Santa Fe bus terminal in Los Angeles opened Feb. 1. Forty-four bus schedules operate from this terminal including three transcontinental air-conditioned buses and fifteen to local points in California in addition to the overnight sleeper between Los Angeles and San Francisco.

Special Display
Paine REZO Screens
Lightweight Folding Wood Screens

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ELEVETTE...A practical electric home lift. Can be easily installed in the stair well or closet. Several models.

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INCLINATOR...Original incline electric elevator. Folds against the wall when not in use. Does not interfere with the normal use of stairs.

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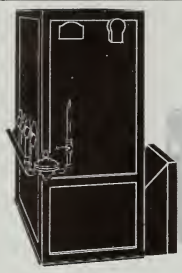

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NEW PRODUCTS AND PRACTICES

Windows

The latest news on casement windows—Santa Barbara Double Swing Window Combination—takes care of the entire window. This window combination is supplied as a complete unit with frame, sash, screen and suitable hardware. It swings in and out, and can be opened from the inside and locked in any position desired. Cleaning is simplified, air circulation is vastly improved, drafts are minimized, any style blind or drapery may be used. The door combination works equally well. An announcement has been made by the above company that within a few weeks a window will be on the market which will allow the box containing the Venetian blinds to be concealed, thus allowing the blinds to be pulled completely out of sight when not in use or when cleaning the windows. A display of these windows may be seen at the Building Material Exhibit in the Architects Building in Los Angeles.

Mexican Tiles

Several different kinds of tiles are made in Mexico but one of the most interesting are the glazed and colored cement tile. The first which goes under the name of Azulejos—meaning blue tile, is, as implied made of clay, handpainted and then burned to a glaze. The special colors and the expert craftsmanship ensure a practically everlasting tile. This industry which was brought to Mexico several hundred years ago by the Spaniards, who are masters in ceramic art, was later to include also cement tiles. These, after the colors are laid and the mixture placed in the form, are subjected to extremely high, hydraulic pressure, which forces the colors into the tile to a depth of 1/8" thus insuring a uniform pattern even after many years of use.

These tiles are made in Guadalajara, Mexico and imported by Mr. A. Dehlsen. They may be seen at the Architects Building in Los Angeles.

VINES AND THEIR ALLIES

(Continued from Page 15)

Vines for a South Wall

Rosa de Montana, Antigonon leptosus, makes an effective display, covering a wall completely and the abundant racemes of rose-coral flowers which appear in summer are striking.

Solanum wendlandii will spread a tapestry of deep blue flowers; grows rapidly and also holds up well as a cut flower.

Copa de Oro, Cup of Gold, Solandra guttata. A handsome vine with hard, shining foliage of dark green; the pale gold flowers like huge chalices, veined with violet bloom almost all the year; likes plenty of water.

Sweet Peas either winter flowering or standard will grow to a height of ten feet and are charming against a wall for quick effect.

Bougainvilleas like a warm situation; they form an irregular mass, flinging long sprays of brilliant color and are better at a corner than against a flat wall. *B. Braziliensis,* the old variety, rosy purple; the newer *B. practoriensis* may be had in rose-color, orange, and bronze.

B. laeteritia, the brick-red variety is a gorgeous vine which makes an illumination. All bougainvilleas do well with little water.

Hibiscus—this shrub may be trained against a south wall with charming effect. One of the best varieties for such use is the large flowered beauty "Agnes Gault"—pale rose with deep crimson stamens.

Trumpet Vines, Bignonia cherere and *Bignonia venusta* mentioned elsewhere are good on a south wall.

Easter Lily Vine, Beaumontia grandiflora—A splendid evergreen climber blest with large, lustrous foliage; in winter, spring and summer it has abundant bloom of clusters of large, trumpet-shaped flowers, very like Easter lilies. Prefers good soil and moisture. Can stand any climate a Bougainvillea can stand—and a little more cold. Likes full sun and plenty of it.

Vines for North Side or Shade

English Ivy, Hedera helix climbs on the north side without assistance, so also does the Variegated ivy, *Hedera Canariensis.*

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—a proven product—smokeless in operation—cuts fuel bills—burns wood, coal or gas—circulates heat evenly throughout the room and adjoining rooms—enjoy the comfort and glow of open fireplace with furnace efficiency. WRITE DEPT. "C" FOR INFORMATION.

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1046 S. Olive Street, Los Angeles, California

Clematis jackmani, with wide open purple flowers, does well in the shade—very effective against a white wall for the tracery of the vine is charming; not of heavy growth.

Hardenbergia, violet-flowered climber with delicate foliage. Does not climb very high.

Star Jasmine, Rhynchospermum jasminoides, handsome small leaved evergreen foliage, clustered cream-white flowers, very fragrant, a delightful vine for a patio—will grow also in the sun.

Evergreen grape, Vitis capensis, very decorative foliage. Against a north wall may be trained Camellia sasanqua, the white flowered single camellia with charming effect.

Bauhinia galpini, a very lovely bauhinia that may be grown either as a shrub or as a vine. It has crisp bright green foliage, and in summer and autumn throws out level sprays of flowers that suggest nasturtiums in color and form. Charming grown on a pillar. Grows well in both shade and sun.

Cissus rhombifolius, an evergreen grape which climbs by tendrils. Makes a soft, rich covering on a north wall with foliage of a golden green. Young growth reddish in color. Much softer in effect than English ivy.

Cissus hypoglauca, leaves larger than C. rhombifolius. Five-fingered of a glaucous green and rapid in growth, it covers a wall speedily with beautiful effect.

Abutilon megapotamicum, a charming vine, with many slender climbing stems, dark foliage and tiny crimson and yellow hanging bells of flowers which deck it almost all the time.

Bignonia violacea, violet trumpet creeper. Flowers abundantly in April and May. Good also in part shade.

BOOK REVIEWS

HISTORY OF SPANISH ARCHITECTURE. By Bernard Bevan. Chas. Scribner's Sons. $7.50.

WITH the advent of a new volume on the history of Spanish architecture, at first glance one wonders why. In the present development of functionalism and the tendency to break away from traditional forms as well as the introduction of a multiplicity of new construction material; the architect is prone to lay aside the past and look only to the future.

It appears that the development of Spanish architecture throughout the Middle Ages parallels our own development in that the Spanish architect drew his inspiration from wherever he found it, East, South and North, even as we. And while its architecture is generally thought of as of a warm climate, there are examples quite as gothic as any in France or England. This country has been in the years past somewhat of a melting pot of European architecture as Spain was at an earlier period; and even the present "form follows function" hysteria.

Will anyone dispute as a fact that civilization requires something of interest in life beyond four walls and a roof, and a little discreet embellishment in our daily habitations should make for a more pleasing and worthwhile existence? Doubtless Spain has in a great many instances gone to the extreme, but that is only the human tendency to excel, as the present generation is making its bid in functionalism.

These, in brief are a few of the reasons for the study of Spanish architecture; and the present volume furnishes the means. You who read will find entertainment as well as an education.

By Walter Webber, A.I.A.

BAUHAUS 1919-1925, edited by Herbert Matter, Ise Gropius, Walter Gropius. Museum of Modern Art. N. Y. $3.75. Supplements THE NEW ARCHITECTURE AND THE BAUHAUS by Walter Gropius, published by the Museum of Modern Art in 1936.

THE BAUHAUS was formed in Germany in 1919 when the Weimar Art Academy and the Weimar Arts and Crafts School were united to form a new organization under the leadership of Walter Gropius. Dr. Gropius was with the organization until 1928. The Bauhaus itself existed until 1933 when it was closed by the National Socialists, its students and teachers scattered, and its building used for a training school for political leaders.

The Bauhaus aimed to break down the division between the artist and the industrial world and to fit the artist to take his place in the machine age. Its curriculum dealt with architecture, housing, painting, sculpture, photography, cinema, theater, ballet, industrial design, pottery, metal work, textiles, advertising and typography. While it developed a new system of architectural education, the most important contribution of the Bauhaus was a modern philosophy of design. All its productions were the result of an intellectual outlook common to all members of the school. This attitude will be enthusiastically adopted by many while it will arouse great antagonism in others. It is hard to meet it with indifference.

This new book is by far the most comprehensive treatment of the Bauhaus to date. In addition to Dr. Gropius' article on the theory and organization of the Bauhaus, largely taken from his previous work, mentioned above, the book has special sections devoted to the work of each of the Bauhaus workshops, with brief chapters written by those in charge of the workshops and with copious illustrations. Every aspect of school life is represented including the extra curricular activities which are usually recorded only in the memory books of high school students. The only thing missing is a list of students; this might be interesting as so many former students of the Bauhaus are now in this country.

As one looks over the illustrations in the book one is amazed by the number of articles used in everyday life which have been influenced by Bauhaus design. The book will be found to contain invaluable source material for those interested in modern art. Educators will also find in it matters of interest. It is particularly interesting to Americans as many of the Bauhaus leaders now occupy key teaching positions in the United States where their influence will be increasingly felt.

By Harwell Hamilton Harris

AIR CONDITIONING. By Charles A. Fuller, M. E. The Norman W. Henley Publishing Company, New York City. $4.00.

THE most widely discussed subject in American life today is air conditioning. With the demand for greater comfort and health the business man realizes the potential profits to he had through the installation of air conditioning equipment. Architects, engineers and contractors have awakened to the necessity of adapting their knowledge and experience to the air conditioning field. The executive recognizes the increased efficiency of employees in air conditioned offices.

Air Conditioning is a study and reference book incorporating the knowledge gained from over twenty-five years of engineering experience. It also removes the cloak of mystery enshrouding the science of air conditioning and presents thorough explanations in simple, understandable language.

TOULOUSE-LAUTREC. By Gerstle Mack. Alfred A. Knopf Co., New York. $5.00.

A VERY complete biography in English of the French painter, Henri de Toulouse-Lautrec (1864-1901) has been compiled by Gerstle Mack, author of "Paul Cézanne." The short but intensely active life of this deformed and hideously ugly artistic genius makes excellent reading. Descendant of one of France's noblest families, he gave up the life of a country gentleman to frequent the brothels and tawdry environments of the Montmarte. Here dissipation wrecked his health and caused his death at the age of thirty-seven. He remained to the end a great artist, however, a superb draftsman and lithographer, and an unrivalled designer of pictorial posters. The book contains 58 illustrations in halftones and a full color reproduction of *L' Anglais au Moulin Rouge*. 370 pages.

PUPPETS AND THE PUPPET STAGE. By Cyril W. Beaumont. Studio Publications, Inc., New York. $4.50.

DURING the last few years there has been a renewed interest in the ancient art of puppetry. In fact it is surprising how many puppeteers there are throughout the world today. On the Pacific Coast the best known ones are, Ralph Chesse in San Francisco and the Olvera Street Puppeteers in Los Angeles.

A new and very complete book written by this well known expert, should prove of decided interest not only to those engaged in the profession but also to the layman. Aside from a complete and instructive history of puppets which date back to the days of Greece, the book contains 250 illustrations of puppet stages and plays presented by practically every nation in the world.

POURING VESSEL VAGARIES. By Dudley Leavitt Pickman. Mythology Co., Cambridge, Mass.

FOR those who make vessels their hobby, Mr. Pickman has compiled a beautifully illustrated book showing examples of pouring vessels ranging from ancient times and of all countries. The book also includes a short historical foreward, and brief essays pertaining to each country's contributions. The book is copiously filled with beautiful illustrations. Aside from descriptive sentences under each photograph, it contains very little reading matter, and can, therefore, be classed more readily as an excellent reference book.

DRESSING THE PART by Fairfax Proudfit Walkup. F. S. Crofts Co.

THE title does not encompass the half of it. The book proves to be practically an outline of the rise and fall of man covering the manners, customs and costumes by which, through which and in which he fell. The motif of the book is costumes for the theater, a guide to dressing the cast, but in reality it is an entertaining historical review of the centuries. In each period the costumes are traced as to materials, cut and usage, followed by a mention of the important people, the outstanding events, and the effects of these on the styles.

Beyond assuming that we are acquainted with the fashion prevailing in the Garden of Eden, the author takes nothing for granted, leaves no detail of the costumes of the centuries unexplored or unexplained. These entertaining descriptions, coupled with very exact drawings, present a clear picture from the archaic period. Egypt, her people and stirring events form the opening chapter, and from the garments of that early day may be traced practically every item used now. In the most minute detail the costumes of the men, women and children are described. Each period in the history of Egypt is stressed, but authentic. Next are exploited the costumes of Mesopotamia and Asia Minor, Greece, Rome, the Dark Ages and the Middle Ages. The centuries are treated separately from the fourteenth to the twentieth, and make delightful reading for the diversified historical references as well as the costume outlines. Each chapter closes with an exposition of the modern adaptations.

The book proves that while present day costumes may have individuality through personal adaptation there is no item of the ensemble that has not been used, in some way or another, throughout the centuries. The 363 pages are filled with interest and must prove of inestimable value to producers, directors, designers and wardrobe departments. Not only does the book offer the description and drawings of hundreds of items but it gives clear, concise instructions regarding the reproduction of them. The appendix, Random Production Notes, stresses materials and is full of suggestions valuable to all little theaters, whether the budget is large or small. The Index is particularly comprehensive and extends from the Abacot and the Abolla to Zeus and the Zipper.

By Ellen Leech

THE SELECTED POETRY OF ROBINSON JEFFERS. The Random House, New York. $3.50.

THE appearance of *The Selected Poetry of Robinson Jeffers,* a collection of one hundred and twenty-five poems, including most of his longer narratives and the most significant of his short lyrics, is one of the major recent events in the world of literature. The selection was made by Mr. Jeffers, with the colloboration of Una Jeffers, his wife, and a foreword by the poet adds greatly to both the worth and the interest of the volume. The Random House of New York are the publishers, and the book of six hundred fifty pages is handsomely done.

In his foreword Mr. Jeffers recounts what he describes as the series of "accidents" that have played a part in the making of his poems, discusses briefly some of his theories of poetry, and gives glimpses into some of the principles underlying his work. "The modern French poetry," he says, "and most of the English is defeatist, as if poetry were in terror of prose, and desperately trying to save its soul from the victor by giving up the body. . . . It must reclaim substance and sense, and physical and psychological reality. . . . Poetry must concern itself with (relatively) permanent things.

. . . "Another formative principle came to me from a phrase of Nietzsche's. 'The poets? The poets lie too much.' I was nineteen when the phrase stuck in my mind; a dozen years passed before it worked effectively, and I decided not to tell lies in verse."

To his wife, Una Jeffers, he pays one of the most beautiful tributes a woman has ever received when he says, "My nature is cold and undiscerning; she excited and focused it, gave it eyes and nerves and sympathies. She never saw my poems until they were typed and finished, yet by her presence and conversation, she has co-authored every one of them."

By M. M.

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A DESERT BALL AND CHAIN

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freezing, and for two solid weeks he shivers and shakes because he had economized in installing a very inadequate heating system. He wishes now that he had had more windows put on the south side of the house in order to have the sun pour in and help warm the place up. And for another thing, the floors are so cold one might as well have built them of ice blocks. Even the fireplace smokes; no one had warned him that down-draft air currents are caused by the nearness of the mountains.

The cold spell eventually abates and the breezes coming off the snow-capped peaks shift from the north. A wind of almost hurricane force is coming from the east. It brings with it fine sand in such quantities that the view of the mountains is entirely obliterated. The wind howls through the unweatherstripped windows and under the doors, and soon the floors are covered a quarter inch deep in grit. He wonders why he let that decorating outfit in the city talk him into buying all that fuzzy furniture, those velours drapes and heavy nap carpets. They could never have decorated a desert house before or they would have known better.

Wind storms will not last forever, however, and there soon comes a solid month of beautiful weather, days baked in sunshine, evenings balmy and invigorating. Again he feels that, after all, the investment was well worth while. He can lounge in his little patio and survey his domain. Gradually he realizes that it would have been more pleasant if this patio faced the south. Then he would have had the sunshine all day instead of only for half a day. Besides, he would have had a much better view of the mountains and canyons for which he had bought that particular lot. That reminds him that the kitchen and maid's room have the best views of the wide-spread desert; even his garage cuts off all visibility from his main living quarters of the sand dunes and the smoke tree forest.

"I certainly wasn't on my toes when we planned this house," he thinks. "Oh well, I've got myself to blame. Now that I'm in it I might as well spend a little more money on the place and change things around a bit."

He spends almost as much as he had put into the original investment; but this time he knows enough to install firm, tight windows and an adequate heating plant for the new wing. He builds the addition up on joists, too, providing good clearance beneath and sufficient cross ventilation. As long as construction is under way he has decided to leave his position in the city and have the fun of watching the work progress on his house. After all, he can subsist comfortably on his income; his job had not been particularly lucrative, anyway. The desert finally has him!

By this time the mountain snows have melted and the hot winds have been blowing in blasts of furnace air from across the interior deserts. It gets hotter and hotter; whereas the temperature had recently been ninety degrees at noonday, it now is ninety degrees at midnight. This will not last long, it is true; these spells occur intermittently, and even during the hottest months of the summer there will be weeks on end of continuously beautiful weather which one would not imagine. Nevertheless, the walls of this house are only two thin thicknesses of plaster and the rustic open-timber ceilings are separated from the blazing rays of the sun by thin boards and some tile, or possibly wood shingles. Within a few short weeks the walls and ceilings of the house are so warm even to the touch that the air inside will never be cooled until the refreshing fall winds at night again temper them down. Now he wishes he had invested in good insulating material, or had built his walls of a material which would conduct heat less rapidly, and further, had provided a spacious, well ventilated attic area.

Our friend had never dreamed that he might want to live in the house after the rest of the winter residents had vacated their homes, leavin the little community resembling a gnost town. So when reconstruction work is finally completed he has little left to do but sit, swelter, and think of the pleasant time he might be having at the beach. There is water in the desert in summer too however; often, lots of it. It comes in the form of torrential thunder storms. They do not wash out roads, bridges and flood dikes as do the winter cloudbursts, but just the same it is aggravating to have the rains pour in through openings of doors and windows which have shrunk in the perpetual heat, and to have walls and ceilings stained, the rains having leaked through two or three portions of badly laid roofs.

After the storm is over, the weather becomes still hotter, clouds continue to hover above the mountain tops, the air is sticky and sultry; our friend becomes lonesome and discouraged. He puts sheets over the furniture, moth balls in all the corners, takes all possible protections against buffalo bugs, hangs burlap over the windows, fills pail after pail with water, standing one in each room. Some good soul had at least advised him that this might prevent further shrinking and cracking of the woodwork. Back in the city, he has to admit to himself that he was very wise to get a respite of something resembling comfort. After all, every other person who makes his permanent home in such climates does exactly the same thing.

Summer over, our friend has had time enough to dwell upon the mistakes he has made. He begins to think of the possibility that he might be able to sell his little estate. He would not want much of a profit—not much! Then he would have sufficient funds so that he could buy another, perhaps an even nicer lot, and into a new house pu all the essentials and refinements which he nov realizes seem to make houses habitable. When h returns to the desert he lists his property with th real estate brokers.

Weeks and months pass but he does not receiv a reasonable offer. Time and again prospective buyers have gone through the house, but each time the same essential general questions are asked.

"Is the house air-conditioned?"

"Is it thoroughly insulated?"

"What heating equipment have you installed?"

"Why didn't you use steel sash?"

"Are the concrete floors satisfactory?"

"Don't you find it unpleasant not having a screened porch in your patio?"

Later the agent will phone back to say, "Sorry, Mr. So-and-so is not interested. He feels the plan is a make-shift, and that the design is too much of a hodge-podge for his tastes. But we'll land somebody yet. What do you think your rock-bottom price would be?"

In a panic, our friend quotes lower and lower prices until he finally does not have a chance of even clearing his initial investment. How he envies these friends of his—the Jones, the Browns, so many of them. They had invested a little more money than he had, but they themselves admitted that there had not been a penny wasted, or even one which they regretted having spent. They must have been foresighted now to be so satisfied. Some of them had undoubtedly known what the conditions were but not all of them could have known, and they must have had the intelligence to rely upon the advice of someone who did know. Most of their houses, moreover, were smart and individual. They were cheerful and inviting, rooms were spacious and opened up onto flowered patios, detail and furnishings were gay, sometimes even daring.

After all, why not? One leaves the city to get away from all that is drab and commonplace. One leads a life which ninety-nine times out of a hundred is entirely different from that which he leads at home. If he did not, why bother to go away? And our friend thinks of the time when he had tried to be conservative, sparing. Had he been less sparing he would have been more wise. He knows now. He had tried not to end up with a ball and chain about his neck, but he has.

CALIFORNIA ARTS & ARCHITECTURE

MARCH, 1939

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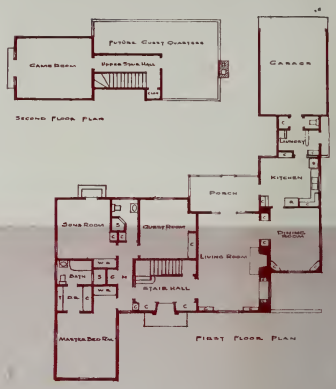

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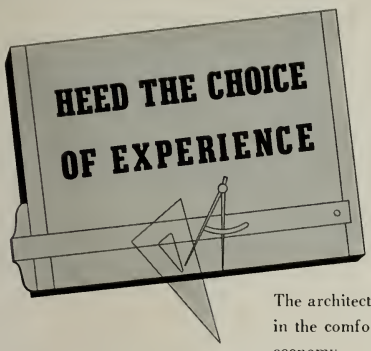

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GREETINGS!

THE Annual Conference of the American Institute of Decorators is to be held on March 20th in San Francisco under the auspices of our members in California. This event is not only significant as evidence of the great interest in the World's Fair in San Francisco, but serves to indicate the important role which the California Chapters have assumed in national affairs of the Institute.

Our attendance at the World's Fair as guests of California marks a memorable milestone in our history. The achievements of our Institute in the short span of its existence can best be measured in retrospection. It is only eight years ago that a group of leaders in our profession, having the vision and the courage which was born in the acceptance of principle and training as a prerequisite to our existence and continued success, came together for the purpose of giving expression to these principles through a nationwide association. From this first meeting has developed an organization counting among its members the leading decorators in all sections of the country and having representation in nearly every state of the Union.

The accepted axiom that in unity there is strength could have no greater confirmation than in the evidences of our growth over the past few years, a confirmation which is found not so much in the protection which we have found in the organized resistance which we have established against unethical trade abuses, but infinitely more in our constant progress towards ever higher standards of training, experience and ethical practice as reflected by our membership.

As our hosts on this occasion, our members in California not only symbolize the growth and national character of the Institute of Decorators but typify as well those principles and standards which inspired its birth. It is a pleasure and great privilege to come to California as their guest, a privilege from which we all must derive new inspiration and increasing hope for the future.

WILLIAM A. KIMBEL
President

THE Southern California Chapter of the American Institute of Architects extends its greetings to the Members of the American Institute of Decorators, attending their annual conference in San Francisco.

It seems a particularly opportune time for the architects of Southern California to congratulate the American Institute of Decorators on holding this conference at the World's Fair. We are certain that the traditional hospitality for which San Francisco is so well known and which is so becoming to a host, will more than amply repay the Eastern delegates in coming so far West to this World's Fair in San Francisco.

It is encouraging to observe the progress that the American Institute of Decorators has made in establishing itself as a representative national organization. The Southern California Chapter of the American Institute of Architects has, in recent years, made every effort to establish friendly relationships with the various organizations within our industry, which include structural engineers, decorators, contractors, sub-contractors, labor, and material men, and we know that better buildings are erected when a cordial relationship exists between these many groups.

There is every evidence that architects and decorators have successfully collaborated in their work in California, and there can be no question that the most successful and esthetically satisfying residences planned and erected in this area are definite examples of that mutual collaborative spirit. We hope that those of you attending this conference will arrange your return to the East through Los Angeles, particularly as an indication of support for your fine Los Angeles Chapter of the American Institute of Decorators.

EUGENE WESTON, JR.
President, Southern Calif. Chapter
American Institute of Architects

THE Los Angeles Chapter of the American Institute of Decorators has become so close a friend of the local Chapter of the American Society of Landscape Architects that it is with very great pleasure that we extend our greetings to the annual conference of the American Institute of Decorators as it meets in San Francisco.

The growing appreciation of this interdependence of the architect, the decorator and the landscape architect has widened the horizons and simplified the tasks of all three. We hope we may be included in the circle of your travels.

KATHERINE BASHFORD
President, American Society of Landscape Architects
Southern California Chapter

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The Golden Gate International Exposition

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If you are going to the Exposition, it will serve as a selective guide. If you are not going, it is an entertaining and satisfactory way to enjoy the "show"—at home. In either event, the March number gives you a permanent record of one of the greatest art displays the world has ever known.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

GOLDEN GATE INTERNATIONAL EXPOSITION, on Treasure Island in San Francisco Bay, presents a conception of the new West. The buildings are modern in design, low, spacious and simple and provide a harmonious setting for the exhibits in painting, sculpture, fabrics, jewels, as well as the more material and commercial angles. The gardens are rich with fountains, pools and statuary in vistas of lawn and flowers.

SANTA BARBARA FORUM announces a symposium, March 13, at the Lobero Theater, including Dr. Ruth Alexander, an economist stating the case for capitalism; Dr. Marie Bentivoglio, a gifted speaker on either Italy or Austria; Dr. Anna Strong, editor of the only English paper in the Soviet.

TOWN HALL of Pasadena offers a series of lectures at the Civic Auditorium. The speakers of the month are: Burns Mantle, noted dramatic critic, March 7; Bertita Harding gives her new lecture "The Twilight of Royalty," March 23.

CLAREMONT COLLEGES present a lecture course at Bridges Auditorium. Sir Ronald Storrs, one of England's distinguished diplomats and scholars is heard, March 2, on "The Eastern Mediterranean."

TOWN FORUM HALL SERIES provides a course of lectures by well known speakers to a group of San Franciscans at the Curran Theater, Tuesday mornings at 11 o'clock, followed by luncheon at the Clift Hotel. March 21, William Rose Benet discusses modern poetry.

ALINE BARRETT GREENWOOD, a popular speaker on current events and an unrivaled reviewer of new books and plays, accents the winter season in California for her hearers. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 a.m. The current date is March 15. In Los Angeles at the Wilshire Ebell Club Miss Greenwood is heard the third Thursday, March 16. The San Francisco series is given at the Italian Room, Hotel St. Francis. Miss Greenwood is also heard at Santa Barbara, San Diego and La Jolla.

TUESDAY EVENING FORUM series of lectures, sponsored by the Patrons Association, are given at the Pasadena Junior College. International Affairs is the topic of the month: March 7, "Palestine" (Symposium) Sir Ronald Storrs; March 14, "European Powder Keg" (Czechoslovakia) Ralph Lutz; March 21, "New News of Old Asia" (China-Japan) Hillis Lory; March 28, "The Mediterranean Tangle", Marguerite Harrison.

ONEONTA CLUB of South Pasadena presents the two remaining lectures of the season's schedule this month. March 6, H. V. Kaltenborn, news commentator, speaks on "The World Today"; March 10, Captain John O. Craig talks about "Danger Is My Business".

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, continues the series of illustrated lectures by well known explorers and travelers, at the Civic Auditorium, Pasadena, and at the Wilshire Ebell Theater, Los Angeles. The dates are March 28, Pasadena and March 30-31, Los Angeles, when Julien Bryan discusses "Mexico Today".

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, reviews topics of general interest in a discussion by well informed guests and citizens.

AT HOTEL HUNTINGTON, Pasadena, Mrs. Jack Vallely is heard the second Tuesday of each month at 11 a.m. in a discussion of current events, coupled with reviews of new books and plays. At the same hotel on the third Thursday of each month Mrs. Edana Ruhm gives her "Events of the Hour", outlining the political situation, mentioning recent plays and new books.

SUNDAY EVENING EVENTS of community interest are announced at All Souls Church, Seventh Street at Lemon, Riverside, at 7:45 p.m. Dr. Selleck's Poetry Hour, with Mrs. Helen M. Steiner at the organ, March 5. March 12, 19 and 26, Dr. E. Parl Welch, Department of Philosophy and Religion, Occidental College, discusses "The Nature and Value of Religious Experience".

EVENTS in San Diego City and County for the month are:

March 3-4, Ethel Barrymore in "White Oaks", Savoy Theater.

March 13, Concert by Casadesus, pianist, Savoy Theater.

March 14, Program by Miriam Marmein, dance-mime, House of Hospitality, Balboa Park.

March 18, Lecture by Aline Barrett Greenwood, Casa de Manana, La Jolla.

March 20, Lecture by Aline Barrett Greenwood, Hotel del Coronado, Coronado.

March 21, Concert by Andre Segovia, guitarist, Savoy Theater.

March 23, Lecture by Mrs. Franklin D. Roosevelt, "Problems of Modern Youth", Russ Auditorium.

March 28, Jacques Cartier, dance-actor, Savoy Theater.

WORLD AFFAIRS ASSEMBLIES hold the current dinner, March 18, at the Vista del Arroyo Hotel, Pasadena. Reception in the lobby at 6:30, dinner at 7:00, and the program of discussions at 8:30 p.m.

HOUSE AND GARDEN, 921 Fair Oaks Avenue, South Pasadena, announces the Spring Flower Arrangement Show, March 16-17-18, from 10 a.m. to 10 p.m. Arrangements by southern California artists are shown in the charming small garden.

THE NATIONAL ORANGE SHOW is held, March 16 to 26, at San Bernardino. "Golden California" is the theme of the decorative scheme.

PASADENA FLOWER SHOW ASSOCIATION announces the Spring Flower Show is held, March 30 to April 2, at the Fannie E. Morrison Horticultural Center, Brookside Park.

IMPERIAL COUNTY MID-WINTER FAIR may be enjoyed at Imperial, March 4-12. A display of agricultural and citrus products is augmented, March 11-12, by the annual Horse Show, and by a vaudeville circuit appearance twice daily. A Junior Fair is included.

PALM SPRINGS announces the Sixth Annual Circus Week, March 13-17, with the Circus predominating the 17th.

HORTICULTURAL SOCIETY of Santa Barbara County sponsors the Spring Flower Show at the National Guard Armory, Santa Barbara, March 31-April 1-2. Entries from the large estates of Santa Barbara, Montecito and Hope Ranch as well as from the small gardens.

WISTERIA FETE, Sierra Madre, announced for March 15-April 30, according to the weather. This famous wisteria vine covers an acre of the Wisteria Gardens, and was planted fifty years ago.

LOS ANGELES TURF CLUB at Santa Anita continues the meet through March 11, every day except Sunday and Monday, with the $100,000 Santa Anita Handicap on March 4. The San Juan Capistrano Handicap, $25,000 closes the season, March 11.

SANTA BARBARA COUNTY POLO ASSOCIATION sponsors the Pacific Coast Intra-Circuit Polo Championship, Fleishmann Fields, Santa Barbara, for the James Wood Colt Memorial Trophy, to March 12. During this period the Billings Gold Cup for high-goal teams is played.

AT DEL MONTE the Pacific Coast 20 Goal Polo Championship is played, March 20-April 2.

MONTEBELLO announces the Friendly City Gold Tournament at the Montebello Country Club, March 19. This is invitational golf with 14 cities of Western San Gabriel Valley participating.

PALM SPRINGS holds the Fifth Annual Invitational Tennis Tournament, March 25-26.

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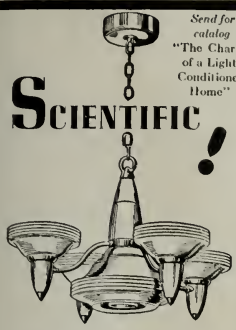

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SNOW SPORTS continue popular in the mountains. At Yosemite the announcements include: Gold and Silver Ski Tests at Badger Pass, March 11; Wilbur May Challenge Trophy Race for Winter Club members, March 12; Western Kandahar Ski Race, under the auspices of the Sierra Club, March 17-18; conducted Ski Tours over Badger Pass trails, March 25, and Gold "Y" test run over the Rail Creek course, March 26. Big Pines Final Tournament, March 4-5.

CALIFORNIA STATE SKI CHAMPIONSHIPS in downhill, slalom, cross country, March 25-26. is held in Inyo-Mono ski fields, at McGee mountain or in Little Round Valley, depending on wind conditions. Entries from all sections of California accepted on qualification.

OPEN "Sail Boat Race" around Catalina Island for Frank L. Shaw Perpetual Trophy, March 4-5, for large racing and cruising sailing yachts. Race starts off the Los Angeles Yacht Club mole at noon.

CALIFORNIA ARBOR DAY is observed March 7, the birthday of Luther Burbank, and marks the opening of "Conservation Week".

AT GRIFFITH OBSERVATORY AND PLANETARIUM, Los Angeles, the March subject is "When Arcturus Marked the Pole", and the planetarium lecture explains why we have different North Stars over the centuries. There is free use of the 12 inch telescope nightly. Subjects for March: Castor, one of the twin stars, March 1-10; Sirius, dog star, March 11-20, Orion Nebula, March 21-31.

NINE O'CLOCK PLAYERS, the dramatic branch of the Assistance League of Hollywood, announce six performances of their annual children's play for March. The first performance is a matinee, 3:30, March 17, Saturday, March 18, there is a morning play at 10:30, and another in the afternoon at 2:30. The fourth production is scheduled for March 24, and Saturday, March 25, there will again be two performances, morning and afternoon. The funds are devoted to charity.

THE BENEFIT, "All Star Show of 1939", is held at the Shrine Auditorium, Los Angeles, March 9. Edward Arnold is chairman of this Mt. Sinai hospital charity show.

SOCIAL SERVICE SECTION of the Pasadena Shakespeare Club Juniors sponsor a benefit bridge, March 11, at the clubhouse to increase the fund needed for their charitable activities.

CHARITY DAY is March 13 at the Santa Anita race track. The entire gate and concessions receipts, and the track's share of the money paid through the pari-mutuel machines, are turned over to four maior charitable organizations, the Shrine, the Elks, the Jewish Welfare and the Catholic Youth agencies.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, continues the lecture course through the month:

March 5, Arthur Woodward, Silverwork of the Navaho Indians, illustrated with lantern slides.

March 12, Margaret McGary, Isles of the Caribbean, illustrated with moving pictures in color.

March 19, Ralph H. Anderson, Through the Seasons in Yosemite, illustrated with lantern slides in color.

March 26, The Jarabe Dancers, under the direction of Eleanor Hague.

SEEKERS of wild flowers will be pleased to know that the ceanothus — popularly called California wild lilac—has appeared and that a new variety has been discovered on a mountain peak near Lompoc by E. D. Rowe, landscape gardener for La Purisima State Park, and has been officially recognized and christened Ceanothus remensus. Many additional wild flowers may be found in the district around Santa Maria the last half of this month and all of next.

DR. EDUARD BENES, former president of Czechoslovakia, addresses the Modern Forum, March 17, at the Shrine Auditorium, Los Angeles.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, presents the winter season of symohonies at the Memorial Opera House. The schedule offers Friday afternoon and Saturday night (repeat) concerts to May 5-6. The current dates are March 3-4, no guest artist; March 10-11, Alexander Brailowsky, pianist; March 17-18, Roland Hayes, tenor; March 24-25, Robert Casadesus, pianist, March 31-April 1, Nathan Milstein, violinist.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, provides a series of concerts at the Philharmonic Auditorium, to continue through April. The season includes the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a popular priced series, Friday matinee and Saturday night.

Wisteria Gardens, Sierra Madre, the scene of the famous Wisteria Fete in March.

The dates and guest artists for the month are: March 3-4, Serge Prokofieff, composer-pianist; March 9-10, Gimpel and Borisoff, violin and 'cello; March 17-18, Robert Casadesus, pianist; March 23-24, Paul Hindemith, viola, and March 31-April 1, Joseph Achron, violinist.

ART COMMISSION of San Francisco sponsors a season of Municipal Concerts at the Civic Auditorium. March 29, Basil Rathbone is the narrator for Schumann's "Manfred", with the Municipal Chorus and the San Francisco Symphony Orchestra under the direction of Pierre Monteux.

THE BEHYMER concert series at the Philharmonic Auditorium, Los Angeles, includes Richard Tauber, lyric tenor, in song recital, Tuesday evening, March 7. He gained fame in Franz Lehar's operettas. Igor Gorin, baritone, offers an interesting program for his recital, Tuesday evening, March 14. A brilliant event of the musical season is a recital by the distinguished Polish pianist, Paderewski, Sunday afternoon, April 2, at the Shrine Auditorium.

CARMEL MUSIC SOCIETY presents two programs this month. The Pasquier Trio, string trio, is heard, Friday, March 10, and Robert Casadesus, pianist, gives a recital, Wednesday, March 22.

COLEMAN CHAMBER MUSIC ASSOCIATION presents the concerts on Sunday evenings at the Playhouse, Pasadena. The artists of the month, appearing March 5, are the Pasquier Trio, and Alice Coleman Batchelder, pianist, the founder of the organization.

ELMER WILSON CONCERT COURSE is offered at the Civic Auditorium, Pasadena, and presents Vitya Vronsky and Victor Babin, a young Russion duo-piano team, April 4.

MUSIC BRANCH of the Community Arts Association of Santa Barbara offers a series of musical events at the Lobero Theater. The Los Angeles Philharmonic Orchestra, Otto Klemperer, conducting, presents a concert, March 14.

THE CLAREMONT COLLEGES artist course, in Bridges Auditorium, provides unusual opportunities to the students and guests. Robert Casadesus, French pianist, appears in concert in March.

SPRING CONCERT SERIES at Mills College presents Ernest Wolff, baritone, March 1.

CULTURAL ARTS ASSOCIATION of the San Fernando Valley presents a concert series at the Donna Hubbard Auditorium, Van Nuys. The current concert is given, March 17, by Igor Gorin, baritone.

MERLE ARMITAGE announces a program by Martha Graham, modern dancer, with Louis Horst at the piano, March 10, at the Philharmonic Auditorium, Los Angeles, and a recital by Andres Segovia, Spanish guitarist, March 24.

BIENNIAL CONVENTION of the California-Western Music Educators Conference is held at Long Beach, April 2-5. The all-conference orchestra will be directed by Vladimir Bakaleinikoff. The band of 150 pieces will be conducted by A. A. Harding, director of the University of Illinois band. J. Spencer Cornwall, whose Mormon Tabernacle Choir has a national reputation, conducts the chorus of 300. April 3, the Southern California Junior College Music Association presents its annual music festival, and a combined choir under the direction of S. Earle Blakeslee of Chaffey Junior College, and 135 piece band conducted by Frank Mancini of Modesto.

BACH SOCIETY of Pasadena presents the second concert of the season, March 19, at Culbertson Hall, Wilson Avenue and California Street.

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THEATER NOTES

THE PLAYHOUSE, Pasadena, announces a quartet of plays for the Spring schedule, a varied selection but all good theater. Two plays are given each month, each running approximately two weeks, and opening on Tuesday evening. Matinee on Saturday only, no performance on Sunday. Gilmor Brown is the supervising director.

March 7-18, "Brother Rat" by John Monks, Jr. and Fred Finklehoffe.

March 22-April 1, "Olympia" by Ferenc Molnar. This play opens on Wednesday to allow the 10th annual One-Act Play Tournament for High Schools and Junior Colleges to complete their finals at the Playhouse, Monday and Tuesday, March 20-21.

April 4-15, "The Unguarded Hour" by Bernard Merivale.

April 18-29, "To Quito and Back" by Ben Hecht.

COMMUNITY PLAYERS of Palo Alto announce a January to June season and maintain a high order of presentation. The schedule includes:

March 22-23-24-25, "You Can't Take It With You" by Moss Hart and George Kaufman.

March 3 at 7:30, March 4 at 2:30, at the Children's Theater, "The Emperor's New Clothes".

MEXICAN PLAYERS, in a theater in the Padua Hills near Claremont, entertainingly recreate the days of their forefathers in old Mexico. Legends, folk lore, dances and songs are interwoven into gay comedies, sometimes with a touch of pathos, and it all makes grand entertainment. A story of the Gulf of Mexico, played in English, entitled "Joaquin" is given through March 25. The performances are on Wednesday, Thursday, Friday and Saturday evenings, and at Wednesday and Saturday matinees.

THEATER AMERICANA, under the direction of Fergus Reddie, functions through the interest of the local talent and presents dramatic incidents dealing with the life of America, either today or yesterday. Productions are offered at the Recreation Building, head of Lake Avenue, Altadena.

THE ORIGINAL YALE PUPPETEERS return in March with their new topical review, "It's a Small World", and appearances are listed: March 26, Valley Hunt Club, Pasadena; March 27, Long Beach Ebell Club; April 3, Los Angeles Ebell Club; April 4, University of Southern California, and April 11, Women's Club of Ventura.

BILTMORE THEATER, Los Angeles, announces the appearance of Ethel Barrymore in "Whiteoaks", opening March 6.

THE WAYFARERS, 1749 Clay Street, San Francisco, present "The Fair Helen" by Henri Meilhac and Ludovic Halevy, March 2-3-4.

LABORATORY THEATER, which functions as part of the Playhouse, Pasadena, gives performances in the Recital Hall each alternate week, selecting plays by new playwrights for presentation. March 20-25, "Nancy Moon."

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Maintained by a group of artists with shows scheduled in rotation.

CARMEL

CARMEL ART ASSOCIATION: Oils, watercolors, etchings, prints and sculpture, the work of members.

CLAREMONT

SCRIPPS COLLEGE: The Florence Rand Lang studio continues the exhibition by members of the faculty.

CORONADO

GALLERIES, Hotel del Coronado: The work of American and European artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils, watercolors and pastels.

FILLMORE

ARTISTS' BARN: To April 2, oil paintings by Douglas Shively; watercolors by Lawrence Hinckley; sculpture by Jason Herron.

GARDENA

GARDENA HIGH SCHOOL: Exhibition from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 40 North Central Ave.: The work of Stan Pociecha Poray.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To March 11, children's character portraits by "Lietta," a Pasadena artist, the illustrator of Dorothy Baruch's "Funny Little Boy."

A watercolor by Guy de Bouthillier whose work may be seen at the Bolton and Van Horn studios throughout March.

BOLTON AND VAN HORN GALLERIES, 449 La Cienega-South: Exhibition of watercolors by Guy de Bouthillier.

CONTEMPO GALLERIES, 919 Sunset Blvd.: Prints, black and white and in color.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Art craft in metal, special settings for semi-precious stones.

PRINT ROOMS, 1748 N. Sycamore: Collection of old and modern prints.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Continues the February-March group exhibit.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Junior exhibition.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Oils by Scandinavian-American Art Society of the West.

BILTMORE SALON, Biltmore Hotel: Paintings by Jack Wilkinson Smith.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Invited artists.

FEDERAL ART PROJECT GALLERY, 2328 W. Seventh St.: To March 17, technical process in development of murals. March 23 to April 7, the children's exhibit, the ages of the children range from seven to fourteen years.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Southwestern landscape and figure painters hold the sixth annual exhibition.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Painters and Sculptors Club holds 16th annual exhibition. Miniatures by Misses Baxter, Bush, Clark, Fulton, and Matlick.

LOS ANGELES MUSEUM, Exposition Park: Paintings by William Wendt, retrospective; Paintings by Millard Sheets. In the symposium of design: American Decorative Arts, 17th-18th centuries, American glass, samplers and embroidery, European and American, 18th-19th centuries; Tapestries, European; Indian arts, contemporary southwestern.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibition by "Women Painters of the West," Mondays through Fridays, 12 noon to 4:30 p.m.

ARROYO SECO LIBRARY: Watercolors and block prints by Stephen de Hospodar.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Spring term opens March 7, presenting a program of varied interest and value to the students of art.

SOUTHWEST MUSEUM, Highland Park: Special exhibit of American Indian portraits by the well-known specialist in this field, E. A. Burbank. His portrait gallery is representative of nearly every surviving Indian tribe of the West.

STATE EXPOSITION BUILDING, Exposition Park: Selections from the permanent collection. Paintings by Sam Hyde Harris.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Currier and Ives prints; paintings by Charlot; old Spanish locks and keys.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: California artists.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To March 29, showing of European Master Drawings of the 19th and 20th centuries, contributed by institutions, collectors and art dealers.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition of the work of members.

OAKLAND ART GALLERY, Municipal Auditorium: To April 9, annual exhibition of oil paintings.

PALM SPRINGS

PALM SPRINGS ART GALLERY: Watercolors by Arthur Beaumont; sculpture by Gladys Lewis Bush, to March 15.

PASADENA

AMYMAY STUDIO, 66 North El Molino Avenue, Pasadena, announces an exhibition of cut-outs by Lisi Hummel, March 24-25, afternoon and evening. The work of this artist is effectively used in the illustration of books, and the various examples selected for this showing are of wide and varied interest.

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art in ceramics, carved jade and ivory, and a fine collection of Chinese prints.

HUNTINGTON HOTEL GALLERIES: Oils by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Opening March 13, annual exhibition by the Pasadena Society of Artists to continue to April 15. Invitations have been issued to a private view and tea, Sunday, March 12, 3 to 6 p.m.

POTTINGER GALLERY, 171 E. California St.: To March 18, watercolors by James Couper Wright; March 18-April 10, recent work of Ethel Rose; etchings by Robert Austin, English artist.

PUBLIC LIBRARY, Walnut at Garfield Sts.: To March 17, exhibition of Honor Award homes and crafts by Southern California Chapter, A.I.A.

POMONA

POMONA CAMPUS GALLERY: To March 14, paintings by the late Alexandre Jacovleff.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: The work of members in varying media.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Prints with Ideas, from the library's collection.

E. B. CROCKER ART GALLERY: Show by local artists.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Paintings by Ruth Peabody, Douglass Parshall, Phil Paradise; portraits of contemporary San Diegans; Swedish exhibit; second annual California Ceramic Arts exhibition.

SAN FRANCISCO

COUVOISIER GALLERIES, 133 Geary St.: Andre Girard paintings; miscellaneous American and French moderns.

DE YOUNG MUSEUM, Golden Gate Park: Etchings by Rembrandt van Rijn, lent by Lessing J. Rosewald.

PAUL ELDER GALLERY, 239 Post St.: To March 11, watercolors by Howard Simon; from March 13-April 1, watercolors by Victor de Wilde.

GUMP'S, 250 Post St.: To March 18, Rolf Pielke shows drawings and watercolors; March 20-April 18, paintings by John Gamble; March 6-25, Harold Wagner and W. C. Faville, Balinese drawings, carvings, textiles.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Paintings by Thaddeus Welch; paintings and sculptures by San Francisco artists.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To March 16, tapestries designed by contemporary artists. To March 26, oils by Irma Engels; sculpture by Bernhard Sopher; oils and watercolors by Raoul Dufy; oils, pastels and drawings by Frederico Castellon. To April 15, Shaw finger painting. In the Art Association Gallery: oils by Emilie Sievert Weinberg; oils and watercolors by Erle Loran; gouaches by John Hailey.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Contemporary California Artists.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Latest addition to the gallery is the portrait of George Washington by Gilbert Stuart, painted in 1797 for Charles Baring. Among the additions is a painting by J. M. W. Turner, "Carlton Hill, Edinburgh," illustrating a different phase of the artist's work from the other Turner in the Huntington collection.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: To March 14, watercolors by Milford Zornes.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Marie Zimmerman shows jewelry and metal work; Ruth Burke, wax miniatures; Erica von Kager, portraits. In the small gallery, Hokusai drawings, lent by the Seattle Art Museum.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Shows the work of members in varying media.

SANTA MONICA LIBRARY: Lorser Feitelson Group, paintings.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To April 2, eleventh annual exhibition of Northwest Print-makers; paintings by Bear Newman; the art of India, a collection of sculpture and painting illustrating phases of Indian art; paintings and drawings by Holbein.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victoria Park: Selections from the permanent collection, in paintings, prints and sculpture.

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"Fishing Industry", one of a series of four lunette murals designed by Henrietta Shore for the Santa Cruz Post Office under the Treasury Art Project commission.

HENRIETTA SHORE, ARTIST

By EDWYN A. HUNT

SEVERAL years ago I saw a very beautiful modern dining room in the downtown Bullock's Store in Los Angeles. I learned the room was decorated by Miss Le Mare, and one of the striking features of that room was an abstract painting of a calla lily by Henrietta Shore. The simple dignity and beauty of the room plus the absolute appropriateness of the painting itself have remained with me.

Several days ago I had the pleasure of discussing Miss Shore's art with the artist herself. In fact, as a result of that visit in San Francisco I made a special trip to Santa Cruz to see four mural paintings which she had done for the post office in that city. I had seen Miss Shore's work at different exhibitions for the last several years, and had often wondered what she looked like. Her work was so clean-cut, so beautifully organized, and so well painted, that I never could make up my mind as to her physical appearance; and when I walked into W. & J. Sloane's to see her, I was not expecting to see such a vigorous personality.

Miss Shore is a good example of the modern artist who is well grounded in painting technique and who, consequently, can do abstract subjects or naturalistic work equally well. Miss Shore is Canadian by birth and became an American citizen in 1921. She studied in Toronto, Canada, in the New York School of Art and in the Art Students' League in New York City, and later at the Heatherley Art School in London and in Haarlem, Holland. Her pictures are in leading galleries throughout the United States and Canada, and she has done six murals in California, and was awarded first prize for the San Francisco Society of Women Artists in 1928, and the first prize for the Graphic Arts by the San Francisco Art Association in 1931. *Henrietta Shore and Her Work* by Merle Armitage was published in 1933 by E. Weyhe of New York City.

Her work is interesting primarily because she represents a school of painting in the world today that is extremely modern, very simple, and yet is based on older technique. I place her in the same category as Grant Wood of Iowa and Diego Rivera in the handling of her subject matter. What I am trying to say is that she does not paint in an imitation Cézanne technique, or like the stiff-legged primitives, nor does she try to slap a little color onto a canvass and call it "surrealism" or "dadaism," or some other fanciful, crazy phantasmagoria; but she does paint cleanly, vigorously and with a fine sense of proportion and good draftsmanship.

The murals at the Santa Cruz post office are large lunettes over the doors in the main hallway. One represents artichoke pickers, and another one limestone quarry workers; another one, fishermen mending their nets, and the fourth one, Brussels sprouts workers. There is nothing picturesque about these subjects, hut she has handled them in a decorative, picturesque manner. She uses brilliant, clean color and shows an unusual understanding of color. I think the most interesting mural of the group is the one of fishermen, and there the nets themselves merely weave a pattern throughout the picture of a soft brown, red-violet tone. The pictures themselves are, strictly speaking, easel pictures and not suitable as murals.

I watched the people who came into the building, and I didn't see one person look up at the pictures themselves, which is not any fault of Miss Shore; but the cold gray walls surrounding the murals were not conducive to artistic thinking.

Miss Shore is primarily an easel painter and might have to undergo considerable "compression" in order to fit her vigorous personality into the more restricted technique of architectural decoration. She is having a request exhibition at the Passedoit Galleries in New York City, beginning in April, and I feel that it is quite an honor to her to be offered such a complimentary showing, and it is certainly a distinct credit to California to have one of our own artists given such an opportunity.

CALIFORNIA POETS' CORNER

On Washing a Piece of Bric-a-Brac Shaped in the Likeness of a Boat

By IRENE SUTTON

And are you tamed? Although I hold
You thus ignobly in my hand
To dip your pointed prow in hland
And foaming suds, to scrub your bold
And billowing sail, I feel you are not tamed.

I am shamed
That my mean kitchen hand enfold
The ghost of one who spurned the land
And cast a flying shade on sand
In seas remote and old
And surged past shores outlandish and unnamed.

How came you here? What sly fear sold
Your wild white wings to grace a grand
Piano's static curve, to stand
Forever with sails stiff and cold?

You do not speak; but I am old
And my caught heart can understand:
For this safe, familiar strand
I, too, have sold
The moon-wild waste of open sea
The strange birds overhead
The great horizon of the free—
I, too, am fixed and safe, and dead.

Rain

By ROSALIE MOORE

This coursing light, this arrowed wall,
Is higher than sleep, is rapid as fall
Of feet down youth's green interval.

Forget the place, the mind's dark closet;
Listen beyond the room and lose it;
In only the peerless house remain
Of the rain.

Of Western Poets

Rosalie Moore was winner in two of the worthwhile poetry contests of last year—the Charles H. Sergel contest, sponsored by the University of Chicago for a one-act poetic drama, and in the Browning contest sponsored by the Writers' Guild. *The Boar,* founded upon a Greek story, was the winning drama, and brought a prize of five-hundred dollars to its writer. In the Browning contest, Miss Moore was second, with *Eternal City.*

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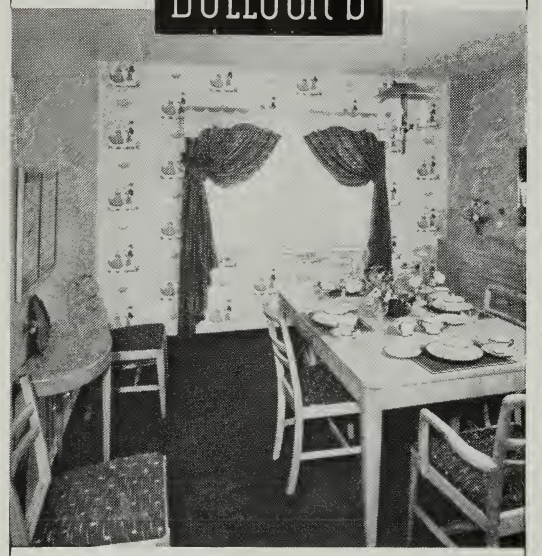

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NECESSITIES AND ACCESSORIES

By ELLEN LEECH

DECORATION is constantly evolving, not only because of new materials but because of the changed conception of living. Now whether the home be east, west, north or south provision must be made for an out-of-doors existence, as well as a greater liberty in the use, the interchangeableness, of the interiors. Old pieces and old usages have been revived, while modern lines take on a new and more agreeable aspect.

ACCORDING TO need and nature the furniture may be selected. The field grows wider year by year. Fortunately it has become entirely evident that combinations are desirable, periods are not strictly followed. Only a genuine student of furniture may know to what period to assign the claw and ball foot, or when slats and splats, boule and bombé first appeared. Fine old pieces, good reproductions, selections from the best of the modern designs may be used together and a pleasing as well as a workable interior evolved.

MIRRORS may be square, round, oblong or with lines that flow and curve. It is the placement of them that increases their value. Mirrors add a sparkle to an otherwise dim corner or corridor and give an inference of spaciousness. A crystal clear mirror is always decorative, particularly so when it reflects the garden, a painting or recreates a pleasing section of the room. They may be used without a frame of any kind or with the plainest or most elaborate framing. Frames were matters of moment in Colonial days, and the mirrors from the Orient are usually very delightfully framed, either carved, inlaid or painted. Twin mirrors are used for the small foyer or in odd corners of a room.

CHAIRS are an inexhaustible subject. Some reach the proportions of a divan and others are as sleek, smart and tidy as a fresh primrose. They are carved, painted and upholstered in every combination and every known wood, to say nothing of

Charak Modern is a new sophisticated creation by a well known manufacturer. Above a commode has a pigment maple base with top of leather. The side chairs are of pigment maple also with removable cushions and an upholstered back panel. Below a dresser in pigment maple has three large drawers, a straight lined mirror is divided into eight sections.

the metals and glass, with special leatherwork. The lines of the old days are repeated again and again, once good always good, while to other tastes the streamlined modern chair is wholly satisfying. Chairs are especially designed and constructed for outdoor living, for the terraces and patios, and are of infinite variety as to design, material and color. Stolid in solid wood, less guarded in wicker and in wrought iron, with smart new metal finishes, upholstered in plain colors or the most vivid combinations.

Of TABLES there is no end. They are of every type, for every purpose, and all useful. Coffee tables of varying sizes and in all woods. For the occasional table the term is legion, smoking tables, corner tables, end tables. Tables beautifully carved and inlaid, tables in plain wood and tables covered with leather. There is a gaming table, the top outlined for checkers. Then there is a very useful table, one that may be used in the living room as an occasional table, then by lifting the drop leaves and turning a bit, it becomes a dining table to seat six, or through a mode of extension, twelve. There is the occasional table with the plant recess, the tilt top table, and the two-tiered table, excellent for corner use, where it may hold the small treasures of a collector.

THE FURNITURE of Alvar Aalto is internationally known, despite the fact that he has worked mainly in his native Finland, a small country far removed from most European centers. Mr. Aalto works in collaboration with his wife, Aino Marsio-Aalto, and their furniture designs are of exceeding interest to American designers, architects and furniture manufacturers. Working largely with plywood he has originated a new process of bending plywood to a degree not previously believed possible. He has worked out a line of chairs, tables, chests and beds in which standardized legs, tops, frames and seats can be used interchangeably. The designs are purely functional, showing a complete understanding both of the user's requirements and of the properties of the laminated wood. The wood generally used is the native birch of Finland, which is a very clear wood with few knots and a hard surface. The veneers for table tops, seats and other large surfaces are rotary cut, producing a figure similar to watered satin.

A new influence in bold, simple lines—the modern furniture created by Alvar Aalto, whose fame has rapidly spread beyond his native Finland.

F. K. Sampson home, Alhambra. Theodore Criley, Jr., Architect.

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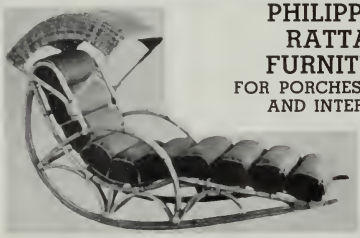

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SMALL FURNITURE for growing children and babies is carefully planned and executed. In general it carries a feeling of sturdiness and is frequently relieved with cut-out and peasant designs. There are small cabinets, with partitions for books and toys, desks with drawers and pigeon holes, posture-back chairs, with slip seat covers in washable materials, chests, imaginatively decorated, and screens of the desired width and height. Low tables with accompanying chairs are a part of the nursery furnishings, the right height for children to climb into. There is even an arrangement by which the table may be locked to the chair if the child is small and is to be fed there.

FLOOR FABRICS grow in interest. The colors seem softer, possibly lighter but generally medium in tone. The reds are popular, in Burgundy, claret and garnet; green tones prevail, especially the Empire green, while blues, usually soft, are prominent. Broadloom may be found in additional colors, listed as mist blue, faun, dusty rose, coral and amber, chartreuse and turquoise. In designs the florals probably lead, with period patterns popular, generally highly styled with some contemporary interpretations. The carved and carved effects in better fabrics are evident. The wilton and axminster groups offer new designs for the followers of the larger rug program for the room. There is a so-called Swedish Modern available, and in contrast the South American hand-knotted rugs. The latter usually simulates a flower garden, a conventionalized floral pattern in the Spanish Colonial manner. The latest Swedish primitive shows a moresque carved design.

DRAPERIES hold the attention of every woman, whether she is making selections for the new house or redoing an old one. The subject is naturally unending, as replacements may be made according to season or mood. And it is a very important one as the amount of light in the room is usually controlled by the curtains, and very frequently the color scheme is developed through the draperies. Thin glass curtains are useful in diffusing light without stealing its vitality and for these muslin, net and marquisette are always popular. In some rooms both glass curtains and Venetian blinds may be used with good effect, as the latter contribute to ready light control and are useful in ventilation. Draperies may be found, and are used, in practically every known material, ranging from ginghams, the cottons of the South Seas, every grade of chintz to lustrous satins and velvets.

With summer in the offing, why not add a touch of glamour to your outdoor living and entertaining? We suggest new Johnson & Faulkner fabrics, with an Oriental flavor which, our best decorators say, is important in the current trend. An exotic linen, clean white grounds with oversize hibiscus blossoms in sunfast colorings; perhaps a durable awning striped duck in colors brilliant as California sunshine; or the Stella Polaris cretonne, an evening star radiant on dark twill grounds, perfect for white iron furniture; or an underseas chintz, amazing fish hand-blocked amid south seas plant life of sparkling colors, ideal for a garden room. Not to be overlooked are the new textures for those modern minded, and traditionally styled fabrics in today's subtle colorings.

LAMPS in every likely and unlikely place combine utility and beauty, and because of the unending variety need never clash with any scheme of decoration. They range from carved jade and ceramics, through glass, pottery and the metals to wood. In the latter Californians may have a redwood burl standard with the shade in wood fibre. A treasured vase or bowl, not required for flowers, may easily become a lamp under the deft hands of an electrician and suggest memories as well as aid in the reading of romance.

ACCESSORIES grow more desirable and are easily available, as the shops are teeming with them. Decoration knows no geography but selects materials and designs from the limitless corners of the earth. Bowls and brocades, prints and amethyst figuerines, a tray from Persia, as old as the tales of Marco Polo, a deer of Damascus steel, such as was used for the swords of the crusaders, all of these and more may add color to the homes of today. Glass grows in interest in decorative pieces as well as in the table accessories,

The Amymay studio of Pasadena suggests the open cabinet for the room of the small daughter with arrangements for each shelf, which may be changed at will. The screen covered with oil cloth adds the element of utility, since it can be easily cleaned with a damp cloth.

in bowls, so lovely they need no floral arrangement to accent them, and in low open dishes to be adapted to many purposes. There are clear little bubbles of iridescent glass to be used in arrangements, they may be piled on a mirror, floated in water, or the insertion of one in a finger bowl is effective.

SCREENS are valued equally for use and beauty. The placement and use of a screen govern the size, the material and the decoration and in each classification the choice is unending. The beautiful old screens from the Orient or from European centers may be selected or the extreme in modern types. There are low screens and tall screens, screens for doorways, corners, or to divide a large room, while a mirror screen may enhance the size of a small room. Individual taste and the type of house will govern the decoration of the screen, which may range through silks, velvets, brocades, embroideries, tooled and painted leathers. For a terrace or sunroom the woven woods and bamboo screens are useful, as are any of the less formal types. Three and four panels constitute the usual size, but the six and eight panel ones are frequently selected for definite purposes. The whole scheme of the interior may be emphasized by the use of an appropriate screen.

CABINETS grow in popularity with the revival of the corner and the hanging variety. In these days of canny collectors there must be an exhibition locale for treasures and a cabinet proves very efficient. China and glass may be perfectly displayed in the cabinets adapted from the old Colonial bookcases and secretaries, while a highboy or a Dutch cabinet offer drawer space for antique jewelry, choice silver and the dozens of small things that fill a collector's horizon.

TO BARS and the game room the present day hostess looks for decorative divertissement. No matter how formal the house, the bar must suggest—and offer—relaxation. The furnishings and appurtenances may take on originality and individuality. The scheme may be mad, merry or merely gay, but never just staple. Reed, bamboo, rattan, all the varied blonds, iron, even the new bent glass may be introduced, as well as walnut or mahogany, if the old Colonel day of the deep South is to be suggested. The accessories rarely conform to an era, being rather epochal. Glasses may reflect Sweden, linens remind of Ireland, the useful woven mats come from, and are as indestructible as old China. Grass baskets for wafers, chips, dried corn or nuts are woven in color-loving Mexico.

A charming French grouping of an original Louis XVI barometer graced by a pair of Faience urns and a pair of old porcelain figures on a simple fruitwood directoire commode. From Lawson and Robart in Los Angeles.

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A modern classic card group in blond wood by Tapp, Inc. The top of the table is leather with chromium bindings. From Harold W. Herlihy in Los Angeles.

IN A BEDROOM the bed assumes the center of interest and may take any form from a studio couch to a four poster, from informality to great dignity. The whole suite may be selected to conform in mahogany, maple, walnut or the bleached woods, or combinations may be made from old pieces and those of modern line. The widest possible latitude may be observed in decoration, in the insertion of velvets, satins and damasks in the bed-frames, as well as in the bedspreads, bolster and pillows. Naturally the furnishings of the bedroom, as well as the whole house, depend on the type of house planned but the selections present no great difficulties as the range of styles is expansive. Striking color schemes may be introduced, particularly in the bed accessories, since new colors and new combinations are now available in blankets, sheets, bedspreads and mattresses. Blankets show many new tones in clear, strong hues, while to use with them are colored sheets also with colored borders.

DESKS, once confined to the library, are invading every section of the home and may follow every trend. A mahogany Sheraton writing table, a Georgian library desk, or a selection from the Regency smaller writing tables are pleasingly Colonial. A sturdy desk is oval with a leather top and an interesting one is sectional in three units.

A modern tubular table that opens up disclosing a convenient bar. From Grosfeld House in Los Angeles.

HASSOCKS AND STOOLS claim an ancient ancestry and are found in all heights and breadths, with chastely embroidered tops or in all-over leather. They frequent the terrace and are found lingering by the livingroom fire. Fireside seats are seen in a combination of wrought iron and brass with leather upholstering. A combination of bent glass and walnut accents the most modern arrangement.

A fine mahogany Georgian breakfront secretary, the upper portion enclosed with brass grille doors. The chair is a mahogany Hepplewhite, covered in a gold stripe damask. From W. & J. Sloane.

Old pieces with grace and texture. A sewing table of wild cherry that dates back to 1798, a corner cabinet and etagere of wild cherry (circa 1770), a directoire desk and table, and in the background an interesting screen made of old French wallpaper of Napoleon in Egypt. From the Ellis Studio in Los Angeles.

PROVINCIAL NOTES

By BETTY GILMORE, A.I.D.

STRANGE as it may seem, French Provincial furniture is more popular with American decorators than with those of other countries. It may be that in it we recognize family resemblances, the simplicity and sturdiness of Early American furniture.

The Provincial furniture of France is, however, more finished and less primitive than American furniture. Its beautiful curves, graceful grooves and panels give a sweeping rhythm not found in any other furniture. Its simplicity is a thing of beauty, giving us almost a reverence for woods, rubbed to a satin patina. Although graceful in line its sturdiness gives us the quality of utility. The furniture has weight; it rests on the floor firmly, yet does not give the impression of heaviness, but of lightness and grace. Even the large armoire with its size and weight has beauty of line. Its popularity at present is due to its adaptability to the homes being built today; the modified Georgian farm house, the English cottage and the French farm house.

In California the use of this furniture has been most successful. If we wish to carry out the typical farm house type, the furniture of the peasant home can be used. The large tables, commodes, chests, armoires and chairs can be used. In a more pretentious home, the more refined furniture is adaptable. Provincial furniture covers a vast variety of styles and a long period, depending on the proximity of the province to the courts, the influence of the climate and the character of the people living in the provinces.

Much has been written on this subject, but briefly the northern provinces of Artois, Picardy and Flanders, with its cold winters demand the heavier type, while in Brittany and Normandy the furniture is more delicate of line. Alsace has its own type of painted furniture. The decorative accessories used in the provinces offer us many opportunities for a variance in decoration.

The word Provincial brings at once to our mind, gingham, quilted calicoes, toiles, home-spun materials, cottons, embroidery on canvas, cross stitch rugs and gros-point rugs. In the simpler homes, walls were whitewashed or of wood painted a gay color, daffodil yellow and green being favorite colors. The large cupboards and cabinets had the inside walls painted the same color as the wall. This was especially true in Burgundy.

The Nobles of the provinces covered their walls with woven tapestries, a style that was duplicated by the middle class, who in place of the expensive tapestries either painted their walls in tempera colors, reproducing the design of a tapestry, or covered their walls with toiles or printed linens of the period.

Provincial beds were always draped in some way. They were set in alcoves, or against the wall. In the colder climates the canopies and side draperies of the beds were heavily lined so that when one retired, every breath of cold air was excluded when the draperies were pulled.

The wood panel walls of the wealthier classes were waxed and rubbed down, while some were beautifully painted. Chairs were upholstered in chenile embroidery, needlepoint, brocatelles and brocades, especially in the neighborhood of Lyons.

(Continued on Page 39)

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This lovely fireplace setting is one of the many at the Colonial Shops in Los Angeles. The hand-carved, pine-paneled Georgian mantel sets off the few fireplace accessories with simple elegance. Additional fireplace settings featuring authentic period wood and old marble mantels are shown in the Colonial Shops' new mantel display room.

AN INTERESTING news item that affects interior decoration scenes is the fact that the French government is condemning many of its lovely but unsubstantial old mansions and chateaux because of war scares. Feeling that bombs might reduce these land marks to worthless shambles, France is dismantling some of them and selling many of their features, piece by piece. Colonial Shops in Los Angeles have just received a shipment of fine old marble mantels which have been placed on display at their attractive new mantel show rooms.

FIRE SCREENS are of noble lineage, dating back to ancestral halls, when the logs in a huge open fireplace furnished the only heat. The screens were then, and for many years later, designed to protect the faces of the ladies seated near the blaze. They were of brocade, of embroidered squares, or velvets, mounted on pedestals and could be raised or lowered at will. This type is seen now, and also a similar idea in screen tables. The tables to be used on either side of a fireplace with the screen section mounted at the ends. Screens for protection against falling logs are ornamental as well as useful, and may be selected in wrought iron, in brass, in aluminum, designed to simulate a curtain and woven as intricately as the armor of the Knights of the Crusade. An Oriental influence may be emphasized by the introduction of a bronze wire screen with the design in strong relief, generally picturing water birds in the reeds, or the loved lotus flowers.

IN METALS copper is seen in new lines and a new finish, the very bright and shining pieces alternate with the old dulled. On a large tray the design radiates in eccentric circles from the center. The aluminums are most ambitious, hand-forged salad forks and spoons, candelabra, sandwich plates, and the two and three tiered hors d'oeuvre tray. Pewter not only holds its own but increases in favor.

A beautiful brass fire mask for a Georgian room, designed and executed by Brackenridge and Taylor of Los Angeles

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THIS MONTH IN THE GARDEN

By J. M. ASHER

MARCH in California is quite unlike most other parts of our country in that it is usually blessed with very mild weather. The temperature both day and night increases, and the lengthening days make gardening a pleasurable recreation. March is a month when those who have been dilatory can still catch up, but there is going to be heaps to do this year. Our heavy rains, while most beneficial, have packed the soil and in numerous places have washed away some of the valuable plant foods. To compensate for this a reasonable amount of fertilizer replacement will be necessary.

To begin the garden month right we think a survey of conditions should be made. The garden charted and notes indicating replacements necessary assembled in a brief but adequate form. From these notes we are better able to work systematically and consequently more quickly. The notes also will enable you to make better selection of plants when you visit the nursery. Nurserymen can be more helpful when the conditions of your garden are properly outlined to them—the soil, whether heavy or light, the size of proposed planting beds, whether sun or shade prevails, etc.

Although March is a good planting month, we should keep in mind that it is about the end of the time for planting deciduous trees and shrubs as well as roses, for all of these begin growing and can no longer be moved bare-rooted with safety. First of all, if you want fruit trees, get them soon and plant. The same applies to rose bushes which have been dug from the field, and they are better and less expensive than when taken from small cans.

The removal of weeds and grasses from planting areas should be thorough now for they will soon grow and rob the soil of its fertility thereby dwarfing the flowering plants.

Mulches such as straw, peat, leafmold and manures should be applied now to avoid drying out from the wind and sun—and often we do have some really warm weather in March.

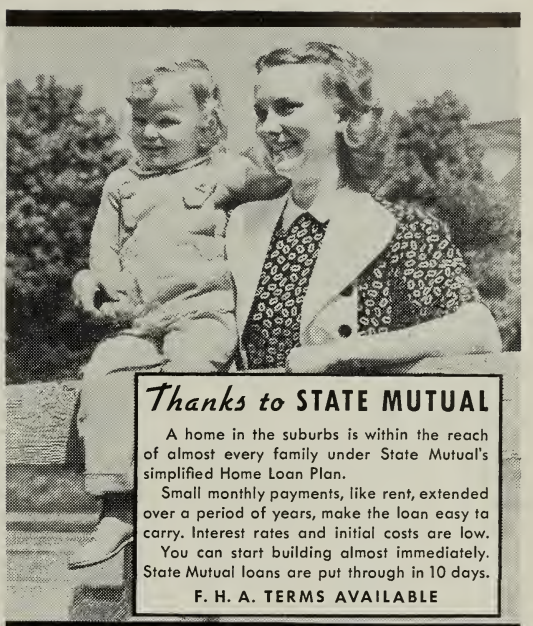
Flowering plants, of the annual varieties, give us most of our color in California gardens—it is the annuals that we use most for cutting. They cost less and give more in beauty than most anything in your garden, therefore, we can afford to plant them in well prepared beds. This is the time to plant Snapdragons, Calendulas, Larkspur, Primroses, annual Phlox, Verbenas, Pentstemon, Pansies, Violas, English Daisies, early Cosmos, For-get-me-nots; plants of these are available for immediate planting. Seeds of Marigolds, Zinnias, Asters, Cosmos, Larkspur, Phlox drummondi, Virginia Stocks sown now will be ready for transplanting from the seed flats to the flower beds in time for good summer blossoms.

(Continued on Page 39)

SPRINGTIME ENCHANTMENT

ANOTHER Spring is here and in her oppulent wake the matchless Kurume Azaleas. So much has been written of their charm, their glorious color and adaptability to the needs and climate of California, that one wonders what can be added to their praises already sung. It is, however, fitting, that in this busy workaday world we once more be reminded of that feast of sheer beauty that awaits those with eyes to see and a capacity of enthusiasm for the lovely things and experiences of life.

One does not necessarily need great numbers of them in order to enjoy their loveliness—place a few near a semi-shady pool where their reflections seemingly increase their number, or know the joy of growing single specimens, either in the garden or as house plants. As such, they have few peers. Use them in floral arrangements and table decorations, wear them in leis and exotic corsages. Their lasting qualities are remarkable.



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An old adobe at Rancho Santa Fe has been restored and enlarged to make a comfortable country home for one of radio's governors, Bing Crosby. Harold W. Grieve, A.I.D., interior decorator.

The Governor's Mansion Was Adobe

By
MARY MAC MILLAN, A. I. D.
and
ISABEL LOPEZ DE FAGES

AFTER many field trips with the camera, and much reading and research we found not only justification for delight in the beauty and simplicity of the architecture and life of these early times in California but a wealth of material and suggestion for interior and exterior treatment for the restored adobe and its modern adaptation.

The first bit of good luck in our search into early Californiana at the Henry E. Huntington Library was the suggestion of Mrs. Esther C. Waldron that we refer to Mrs. Isabel Lopez de Fages, research historian on rancho locations and titles of old adobes for the Southwest Museum, and to the Bancroft Library where Isabel de Fages has also been a reader. Mrs. de Fages' scorn of the half truths of the careless historian was very refreshing and we found some favorite conceptions delightfully debunked, but always with a more interesting story in the fact than in the fiction.

In 1774 Juan Bautista de Anza's expedition brought to California the first of the officers' wives and their retinues to continue the colonization already well started by the Mission Padres. Among them was Señora Maria Facunda Mora de Lopez (great, great, great grandmother of Isabel Lopez de Fages). With her she brought the youngest of her seventeen children to join his father the third Major Domo of San Gabriel. These delicate sheltered women made the journey from old Mexico over perilous trails by mule back with their chests of linens and personal wardrobes. One needs only to read the Diary of Pedro de Font who accompanied the expedition to realize the hardships they endured.

A fireplace in the mansion of Don Pio Pico built for logs to be placed upright.

The dwellings that these settlers found upon their arrival were very crude. Bancroft describes the first settlement buildings thus: "It is a rude architecture, that of pre-pastoral California, being of stockade or palisade construction, abandoned later for adobe walls. At every mission a line of high strong posts, set in the ground close together, encloses the rectangular space which contains the simple wooden buildings serving as church and dwellings, the walls of which also in most instances take the stockade form . . . The buildings at San Carlos (Monterey, Don Pedro Fages' capital) are somewhat fully described by Father Serra. The rectangular space here is seventy yards long and forty-three wide, with ravelins at the corners . . . with cannon mounted in each. The soldiers' quarters and other rooms within are of wood with mud roofs, except a chapel and room for the visiting friar which are of adobe as is the commandant's house."

It was nine years after the De Anza Expedition, in 1783, that the beautiful and gay young wife of Don Pedro Fages arrived from old Spain and overland through Mexico to join her husband, the third governor of California in Monterey. Doña Eulalia Fages was the first Governor's lady of California. She brought with her many chests and a large retinue. She found a very small "mansion," probably of adobe and at most three rooms.

The floors were tamped earth, the walls and ceilings whitewashed. There were few openings. Beams were of hand hewn oak or redwood as were the frames for the rawhide covered doors. Tables were heavy, pegged together or tied with rawhide strips, benches were made in like manner. Like all primitives there was a charm in these crude furnishings suited to the simplicity of the interiors. Beds were formed of posts driven into the tamped earthen floor, rawhide lacings woven into a crude mesh supported mattresses of wool-filled linen or sail cloth cases. These beds were high off the floor out of the draughts and later had tall posts with netting and other elaborate drapery. Skins and native woven blankets covered the floor. Her gaily painted chests and other personal belongings gave color to the otherwise brown and white scheme. It is interesting to note that at this time and for many generations hereafter walls remain whitewashed and we have more than one mention of white gravel from the river beds introduced into the tamped floors of the interior rooms and patios.

A bedroom in Robert Armstrong's house is modern compared to its predecessors but is early enough to have the charm of their sturdy crudeness. Harold W. Grieve, interior decorator.

Five years before the first governor's lady arrived in California the first adobe residence had been erected above the flood waters of the river Hondo in San Gabriel by the Mission fathers to house themselves, their grain and their tools while the present San Gabriel mission was being built. Las Tunas or the Purcell adobe as it was later called remained a part of the mission proper until about 1850 and since has changed hands only twice. The Purcell family occupied it for sixty years, entertaining gaily with open house on all fiesta occasions. The old house holds many happy memories for all the country side.

We were hospitably greeted by the new owner, Mrs. A. S. Menasco when we visited Las Tunas and she kindly pointed out the three original rooms. From notes and memoranda Isabel Fages gave us the following history, "Colonel Lance M. Purcell, former owner searched for a definite mention of the date and at last decided upon the year 1776. An old record in the mission archives to which the signature of Father Palou is appended relates the progress made in building, plantings, increase in herds and vital statistics. A description of the priest's house built in 1776 tallies exactly with all the dimensions of the oldest portion of the adobe.

"Hamilton Rogers, companion of Dedediah Smith who visited San Gabriel in 1828 and who is known to be the first overland traveler from the East coast told of a visit to the priests' house with Padre Sanchez, a five minute walk from the mission.

In the patio of El Ranchito tubbed trees, flowering vines and gay flowers enlived the sombre simplicity of this early adobe—not to mention lovely senoritas, handsome caballeros and magnificent mantillas from Old Spain.

To the padres' comfortable adobe house, surrounded by trees planted by the priests and their Indian helpers, Doña Eulalia Fages must have come to rest on her journey to Monterey to join the governor in 1783, while her gracious hosts repaired to some less pretentious shelter."

The house boasts thirteen rooms now. From the wide front door, one steps into the zaguan or entrance hall paved with square red tiles. To the left is a large sala or living room, heated by a fireplace whose mantel is distinctly English and undoubtedly was added in the late seventies. From the back of the hall through a passage we stepped down into the padres' room now used as a sunny sitting room. On either side doorways lead into the two other original rooms of the old adobe. All the walls are two or three feet thick and whitewashed throughout. This is one of our most sympathetic and charming examples of reconstructed early adobe.

From the beginning of the Pastoral period, roughly in 1790, the colonists were able to leave the stockades and the extensive development of the ranchos with their hospitable haciendas began. As commerce grew furnishings were brought in and the houses assumed an elegance suitable to the dress and manner of the people themselves. During the first of this period it was not uncommon for the wardrobe to include silks and brocades, Chinese embroideries, laces and linens, and jewels while the interiors of the houses were still in their crudest stage.

Indians were trained to domestic service and the early California lady's life was one of ease and gayety without the hardships usually associated with the pioneering woman. This gentle life combined with the Latin temperament and love of social gayeties soon

(Continued on Page 38)

Photographs by Fred Dapprich

AN ARCHITECT IS HIS OWN CLIENT

THE RESIDENCE OF
MR. AND MRS. WELTON D. BECKET
in Brentwood, California

WURDEMAN & BECKET, ARCHITECTS
SIMANK-SEARCY, A.I.D., INTERIOR DECORATORS

SECOND FLOOR PLAN

FIRST FLOOR PLAN

THIS may sound like an easy job, and probably would be in a great many American cities where certain styles have become traditional, but here in California where functionalism is at war with traditionalism, it was not easy to select a style.

Our prime requisite was functional correlation of rooms, so we began by laying out our desired floor plan and then selected a Pennsylvania farmhouse for style, and found that the uniformality of the layout had given us our every requirement. The simple details and inexpensive materials used throughout also helped to bring the cost of the house within our limited budget. We were anxious to have the house as nearly authentic as possible and had very little trouble getting the desired materials here in California, with the possible exception of the dark colored stone which is so prevalent throughout Pennsylvania. However, we finally succeeded even in this by getting a mason to break up some old tombstones, laying them up with the polished side mortared in. These mixed with some of our native stone gave us the desired effect.

In order to have the interiors complement the exteriors, we felt that some expert advice was needed and accordingly we asked Mr. Ben Simank to be our decorator. He devoted a great deal of thought to selecting just the right furniture and materials and accessories. By using starched cheesecloth and replicas of old calicos for curtains, together with fluff and hand-braided rugs, woven to blend with the color scheme, he has achieved very pleasing results.

In the living room is a replica of an old stone farmhouse fireplace, with a window in one corner, an old settle on one side, on the other a fireside chair with a cobbler's bench for a coffee table between. The room opens onto the rear porch, which seems to bring the garden into the house. In the background is an eight foot couch, the four posts of which were an old maple bed. For a quaint touch, in one corner is an old blue enameled lava bowl, filled with pansies.

The bedroom which adjoins the living room, has as its feature a half tester bed, and a large bay window seat that opens onto the flower garden. The walls are a combination of wood and a quaint floral wallpaper, a cotton reproduction of which we had appliqued on the tester of the bed.

The kitchen plays a prominent part in our plan, servicing the stone barbecue on the porch as well as the dining room. It is built in an ell shape with an old world atmosphere—delf tile from Holland on the walls; an old copper hood that surrounds the stove and butcher's block; copper pots and cooking utensils; and a breakfast corner with a full view of the garden; and a mellow antique table with chairs, all add to the fine art of gastronomy.

For the dining room, we have found that a sugar pine hutch table, Pennsylvania balloon back chairs and a water bench for a buffet, all set against a background of a wild duck and quail wallpaper, a la Audubon, make it a quaint and simple dining room.

Living in the atmosphere of an Early American home, modernized to the extent of comfort, has done something to my wife and me that is hard to describe. It has been a lot of fun hunting for old things that would fit into our house, and to live, surrounded by mellow old woods that have been in service for a hundred years or more. This modern day has its good points but the old days had their good points too.

Photographs by Clyde Stoughton

THE RESIDENCE OF MR. AND MRS. WHEELER CHASE

in Azusa, California

JOHN BYERS, ARCHITECT
EDLA MUIR, ASSOCIATE

MARY MacMILLAN, A.I.D., INTERIOR DECORATOR

The Chase ranch at the foot of the San Dimas Mountains in Azusa is unique in the location of its homesite. To the south a large orange grove stretches to the distant highway, while on the north superb old live oaks shade the broad terrace, swimming pool and garden. The delightful contrast in views past the firm green of the oranges and the soft green of the oaks has been emphasized by the architects through an adroit placement of door and window openings. The owners and architects elected the use of a simple half-timber and stucco style in the design of the house, and there is a pleasant open relation between the house and its surrounding trees and gardens.

Clear garden colors and tones were selected for drapery and upholstery fabrics to further the idea of bringing house and exterior into a unified expression of country living. Textures were kept rough in conformance with practicality, and wood finishes dark and warm. The interior plaster walls are irregularly troweled to a simple uneven finish, the color being introduced in the wet plaster before application.

In the living room the dominant color note is set by a flowered linen in fresh green and rose with slight accents of blue and yellow. This was used for draperies as well as the two large wing chairs beside the fireplace. A deep apple green hand-woven fabric covers the broad sofa facing the fireplace, while the fine old Belter chairs were upholstered in a rose checked taffeta. As a foil for these fresh colors, the walls were keyed down to a soft off-white, and the floor was covered with a rich Dubonnet deep-pile rug. The color scheme developed for the master bedroom suite is a softer and more personal idea in the combination of a pervading quiet peach tone with accents of turquoise. The ruffled draperies of flowered chintz frame the windows with their tapestry of oak boughs just outside. In contrast the guest room was done in a soft blue, with a flowered chintz again completing the garden motif.

Linen was used again in the dining room draperies, this time a warm blue field with a swamp magnolia design in rich cream tones and green. A shrimp pink striped damask covers the Adam chair seats. No floor coverings were used so that the high finish of the handsome dark floor might point up the contrast with the colorful terrace beyond the broad windows.

Photographs by Maynard Parker

NEXT TIME I FURNISH MY HOME!

By CARROLL SAGAR, A.I.D.

THE RESIDENCE OF MR. AND MRS. HAROLD K. CARPENTER

in Brentwood, California

ULYSSES FLOYD RIBLE, Architect

CARROLL SAGAR, A.I.D., Interior Decorator

"MY FIRST home, the one we have just finished, wasn't any fun at all. You know what I mean, running all over town trying to find things that are just what you want, but it really turned out fine and we won't need anything for a long time. However it was so easy anybody could do it and with my experience now I wouldn't have to worry at all.

"In starting we knew we should limit ourselves somewhere, so we obtained a good architect and from a world of ideas told him what we wanted, and then sat back. Naturally he spent weeks working out our problems with us but we only saw him every few days, and finally he was able to give us what we wanted. Really it all seemed very simple—the first thing you know we had our plans—and we were ready to build. After the contract was signed all the men started working, and any little thing that didn't look right, or that we might think of at night, could be fixed by calling the architect, and he would have it all straightened out without any work or worry on our part.

"One day he suggested it was about time we begin to think about a decorator to help with the interiors and a million other details, so we selected one satisfactory to all concerned and then proceeded to tell him all that we had ever dreamed about. There was really nothing to it, he absorbed it all and set to work. In no time we had wall paper, tile, linoleum, finish hardware, lighting fix-

tures, interior finishes, paint colors, layouts of furniture for each room, color schemes for each room, rugs, draperies, lamps, pictures, mirrors, and other things, with a complete detailed budget of the house for every room so that we would know just what we might do to make the house the most complete at the beginning. We then commenced to spend our money in the manner prescribed and it turned out quite complete—but as I said before it was all so simple I could do it again with my eyes closed, and without any help."

And so closes the conversation that the charming lady so graciously consented to let me use for the purpose of illustrating what should be done when a problem of budget arises in the average home—and it does arise in every case even unto the luxury classes—if that is any consolation, which of course it isn't. The problem certainly seems simple enough, and it is, when collaboration and cooperation reach as fine a point as it did in the case of this home. From the point of view of cooperation the owners led all the way because after giving all they could of an idea of what they wanted they very simply stated that those were the conditions, and it was then up to the architect and the decorator to do the rest.

What a splendid example of the challenge which the capable architect and decorator are so willing to accept, knowing that they will have an opportunity to carry out all the things necessary for the making of a successful home.

Every owner should have the kind of cooperation which brings the house to a successful conclusion with the selection of each necessary item included in its proper relationship to total cost, and the purchase made properly the first time, so that no mistakes make costly changes necessary.

As far as the decorator is concerned, he works on all classes of buildings with equal facility, studies out each problem individually, and applies the usual business economy in its purchase and sale, no matter what is needed. This latter being more than ever necessary in the face of present-day competitive work where one no longer waits for the client to telephone and order the house done over in the ensuing fortnight, or gives him *carte blanche* for the completion of a new home.

With this in mind the decorator can properly engage in small or medium house work and make it interesting both for the client and himself providing again the proper principles of business and time involved are considered. These principles make it profitable for the decorator and equitable by all means of comparison for the client because after all, interior design and decoration is still a business although it should be conducted on a thoroughly professional basis, and the decorator is as much entitled to his part in the profit and loss system as any other person engaged in the pursuit of work today.

Photographs by McCullach

THE RESIDENCE OF DR. AND MRS. HAIG MITCHELL in Piedmont, California

CLARENCE W. W. MAYHEW, Architect
ARTHUR C. MAUERHAN, A.I.D., Interior Decorator
FLOYD HERBERT MICK, Landscape Architect

Built in the style of an English cottage with New England Colonial detail, the first floor is a combination of brick and cement plaster, the second floor is of redwood siding, the roof of red cedar shakes. The floor plan is well planned with the large living room in the rear opening out to the terrace and overlooking the gardens. The interiors are carried out in English 18th Century making a pleasant and hospitable home.

WHY I HAD A DECORATOR

By CAREY WILSON

Photographs by Fred Dapprich

ALTHOUGH for years I have been enthusiastically devoted to my rather fascinating occupation of writing, producing and commentating motion pictures, I have—for the past year and the past year only—been exceedingly loath to go to work in the morning.

Furthermore, I find myself irked, irritated, annoyed and rebellious whenever I learn that the necessity for a "sneak preview" precludes the possibility of my leaving the magnificent marble halls of the Metro Goldwyn Mayer Administration building at the conclusion of a normal day's work; even though *nothing* is more provocative and exciting than the preview which sneaks a recently completed picture out upon some obscure small town, to project it before a completely unsuspecting audience in order to ascertain the first public reaction of laughter or tears that the aforesaid celluloid was concocted to produce. A sneak preview has all the thrills and fears of a New York City "first night" of a play—plus the added dynamite that very few New York plays cost from $200,000 to $3,000,000 before anyone can secure the slightest suspicion of how Mr. and Mrs. John Public are going to respond.

Above a view of the living room with paneled walls, a friendly fireplace, spacious chairs and books that are read. Below a glimpse of the den with globes galore and intriguing maps for wallpaper. Robert Finkelhor, architect. Harold W. Grieve, A.I.D., interior decorator.

Yet these days I receive notice that I am due in Pomona at 8:32 p.m. this evening with grave resentment.

My social life has also been bombed into extinction. You can't draw me out to "Sunday Afternoons" with tennis and cocktails, even with the aid of that well-known old drawing device so frequently mentioned by my Early American Grandmother and consisting of a yoke of oxen and a flaxseed poultice.

From this lament, I imagine you may deduce that I have a new house. I have. That this new house is also a most charming home is of course the reason why I begrudge (that's Grandmother again) every moment I am forced to spend away from its comforting and inspiring loveliness.

This conclusion, in turn, brings us to the subject of interior decorators.

Now, I could with no difficulty at all reveal to you the following reasons for my employment of an interior decorator, as follows:

(a) I don't know anything about furniture or fabrics.

(b) I am too busy to decorate my own home.

(c) My *wife* wanted an interior decorator.

(d) People will talk.

(e) You save money in the long run.

(f) If you really want the right sort of furnishings, an interior decorator will give you what you want.

Unfortunately not one of these reasons has any relationship to the facts in my particular case—not even the last reason, obviously a sound one.

No. I employed an Interior Decorator for my new home for one reason. For one reason only. The reason is that I furnished a house once before *without* an interior decorator.

(Continued on Page 40)

Photographs by Mott Studios

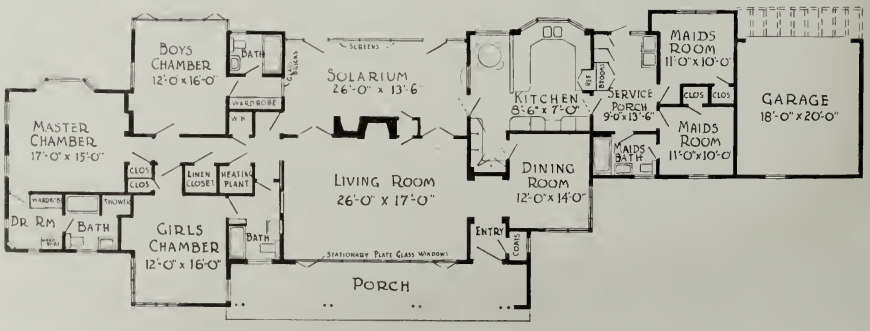
THE RESIDENCE OF MR. AND MRS. W. B. MALOUF

in Palm Springs, California

WESLEY EAGER, A.I.A., ARCHITECT

By CLOTILDE FATMAN, A.I.D., INTERIOR DECORATOR

It was early last Summer when I was invited by the Owners to drive to Palm Springs to "look over" their desert house. Though still in the early stages of construction, I recognized its charm and could visualize the splendid opportunity it offered for interior decoration. During the ensuing months, I gave it a great deal of thought in order to do it justice and express the personality of its occupants. The glow of a setting sun, shadows on the mountains and the grayish white of the desert holly and smoke tree were an inspiration for color schemes. I thought it would be delightful to convert the small entrance hall into a sort of "oasis," which upon entering would be refreshing after a drive or trek across the desert.



It is carpeted with a soft cool shade of green, which also covers the wide expanse of the living and dining room floors. The wall directly opposite the entrance is completely mirrored, magnifying the size of the hall and reflecting a long bamboo trough which is filled with growing plants. The spacious living room opens to the left. The windows are placed to command a beautiful view of the mountains and are draped with a lovely linen, having a mellowed green background with large splashes of yellow tropical flowers. The linen is again repeated on some of the furniture. Other colors have been introduced and are deftly handled on sofas and chairs, and in the use of lamps, pictures and other accessories.

The sectional chairs that form the fireside grouping were made to serve various uses, and being friendly pieces of furniture easily adapt themselves to other groupings.

Back of the living room, the doors of which are veiled with bamboo shades, is the solarium which is typical of the desert. Printed linen with exotic floral design shades the windows. A bar, growing plants and the use of bamboo make an ideal setting for this room of many uses. The dining room and bedrooms are effectively though simply treated, creating a harmonious and pleasing atmosphere.

NOTES OF

By ROBERT

THE American woman spends fabulous sums and countless hours in self adornment. No sacrifice seems too great for the satisfactory indulgence of this agreeable pre-occupation. It is an accepted truism that nowhere else in the world are women of all ages and all incomes so sensitive to the pulse of fashion, nor so ingenious in adapting it to their particular style. Too many husbands and fathers have vociferously denounced, and secretly encouraged, the expense and time consumed in this manner to doubt the universality of this feminine foible. Statistics on the sale of women's clothes, accessories, and cosmetics for any single year appall in their enormity.

This can only indicate a consuming desire to appear to the best advantage permitted the individual within the limits of her person and her purse. Would it not be natural to suppose, in view of this acute regard for appearance, that this commendable desire should be carried a step further and applied equally to the home—

At the top is a view of a comfortable living room in modified traditional. Curtains framing a pleasant view are glazed chintz with green and white flowers against yellow background. These colors are maintained throughout the room, enlivened with dashes of lacquer red. Eleanore King, A.I.D., decorator.

In the center is a living room more modern in feeling yet containing many pieces of antique furniture, such as the two French fruitwood chests on either side of the fireplace. The walls are gray grass cloth harmonizing with a gray textured carpet. Armstrong, Carter, and Kenyon, A.I.D., decorators.

The quiet dignity and repose of the sitting room at the bottom is achieved through the tasteful arrangement of antique commodes, mirrors, and candelabras. Walls are chalk white softened with oyster white chenille carpets. The furniture is covered in soft-sea-green satin, contrasting with yellow draperies of raw silk. L. H. Lengfeld, A. I. D., decorator.

A RAGMAN

C. McLANE

the background against which she must most frequently and most intimately appear?

This unfortunately does not follow. Too many women appearing to great advantage in public places return from these triumphant sorties to homes as drab and tasteless as cold gruel. They know the value of a proper setting to display a jewel; the importance of the right hat to complement a face. But oddly enough, a room and its furnishings which can so greatly enhance or detract from the effect of its occupants, is too often fumbled or ignored.

This has not always been overlooked. The Empress Josephine considered interior surroundings so important in this respect that she refurnished a series of rooms for the sole purpose of confounding a rival. Despairing to outshine Napoleon's sister Pauline, she took pains, on one memorable occasion, to discover the color of Pauline's gown, that she might decorate in shades most likely to show the gown to disadvantage.

At the top is shown a modern dining room charming in its simplicity. The walls are paneled with magnolia wood in its natural color and the furniture has a similar finish. The colors of the room are dark crimson and gold. Doris Conner, A. I. D., decorator.

In the center is a more elaborate dining room with a Sheraton table and a set of antique English Regency. The trim and dado are a beige white, the wallpaper a soft shade of blue, the carpet a French smoked blue. Draperies are a French rep of cherry red with a binding and holdbacks of twisted cord. Bartley Cannell, Jr., A. I. D., decorator.

The refined, simple feeling of the dining room at the bottom is brought about by the authentic design of the French Provincial furniture, set off by the lovely scenic paper in tones of old ivory, soft bronze and yellow. The rug color is the deepest tone of brown in the paper. The hangings are in ivory, the striped chair seats carry all of the colors and tie the scheme together. Cheesewright, Mason & Company, A. I. D., decorators.

Photograph by Stuart O'Brien

Above the recreation room in the Tolucca Lake home of Mr. and Mrs. Norman McLeod adjoins the living room and is near the pool in the patio. Modern furniture sleek and suave in line is made of natural bamboo with coverings of a hand-woven material in henna. The table top is dark in contrast with the light blond rattan. Dark brown panels contrast with chalk white walls, giving the room life and animation. A huge Chinese temple lantern is unusually decorative and sheds a soft light. Douglas Honnold and George Russell, architects. Paul T. Frankl, A.I.D., decorator.

Below in a modern bedroom, fresh and original, created, by Virginia Conner for Grosfeld House, the focal point is a corner bed standing beneath an architectural canopy built into the ceiling. The bed stands upon a furred rug with rounded corner and directly above is an illuminated corner niche for books and accessories and providing sufficient light for reading. Diagonally opposite is a chaise longue with graceful curved lines. A glass topped coffee table is arranged before the sofa and a mirror topped dressing table is placed before a vast expanse of mirrored wall. The carpet is a luxurious broadloom in desert rose. Deep wood rose, ashes of roses, and eggshell are the soft colors used in curtains, draperies, walls and floor. Indirect lighting is supplied from a perpendicular column and niches in the walls. "Corners" in the room are curved instead of being right angles and the bed, carpet and sofa follow this arc. The furniture combines glass with myrtle burl and sycamore.

I do not say that so diabolical a theory is practiced by present-day hostesses, but the effect is sometimes the same. The unwisdom in this is that many present-day interiors are so bad as to give no woman vantage, including the hostess.

In the more recent past, it may well be said that this phenomenon was due to the prohibitive cost of good interiors. It may be argued with justice that, while the mass-producer of clothing was employing every effort to give smartness to his product, using new fabrics and trimmings (and even stealing patterns in his ardor for the general good) manufacturers of home furnishings were blindly executing abominations. Even those who could afford the best were limited in their selection, confined within accepted periods that may have been wholly unsuited to their character and their pursuits.

But this cannot be said today. To any one who has observed the trend in home-furnishings, the last ten years alone appear revolutionary. Today, not only can the person of means find far greater opportunity for originality and distinction, but the person of every income can share in this renaissance of taste. To limit the field, consider the development of fabrics. This is but one of the ingredients of the decorative ensemble, but indicative of the same exciting progress made in every branch of it.

A comparatively few years ago one paid dearly for good design, for subtility of color, for unusual weave and textures. It was necessary to look abroad for fine fabrics, or to the very smallest handful of domestic mills. The looms turning out fabrics for mass consumption were concerned with production, not with style. Designs were unimpressive, uninspired, when they were not indifferent copies of indifferent documents. Printing was bad, weaving unimaginative, colors muddy and limited. If you could not afford the best, you more often than not got the worst. The hard blues, rusts, greens, and golds of the so-called commercial manufacturers of that period will long remain a nightmare to the discriminating woman who attempted to buy at moderate cost.

Photographs by Frank Randt

Today this has changed to a remarkable degree. The same manufacturers have become so style-conscious that they have not only raised their standard of taste, but have innovated many fabrics in a low-price range that are more interesting than those available ten years ago in the higher brackets.

The museums have been ransacked for authentic documents for reproduction and intelligent adaptation. Better than this, artists of real merit have been called in to design. Their palette has been so expanded as to embrace almost every hue one could desire.

There was a time when texture was limited even in the best of fabrics. Weaves were conventional and fibres few. Today machinery has been designed to create new weaves, many of these formerly possible only in hand-weaving. All manner of new fibres are being used. Fabrics are woven from glass and from cellophane. Rayon, once the despised step-child of silk, has developed miraculously under experimentation. It can be made with the soft lustre of silk, the feel of wool, the dullness of cotton, or spun into unique effects of its own. Prints today are no longer confined to flat materials, but are available in all manner of textures.

The introduction of screen printing has opened a whole new horizon for the average consumer. Roller prints were set in pattern and harsh in color. Today, through the use of screens, prints are procurable at almost the same cost as roller prints, with all the charm of the old block prints.

To those who need not consider price, and no woman who could afford two hundred for a suit would choose one at thirty-nine fifty, fabrics can be woven or printed to her own order more readily than ever before. In our own California there are facilities for hand-blocking and hand-weaving unexcelled in this country.

The same alertness on the part of those producing every decorative accessory of a home has opened an easy and stimulating approach to decoration. There has perhaps never been an excuse for the woman in an original Schiaparelli to exhibit it in a chamber of horrors. There is no excuse today even for the woman with an adequate Schiaparelli copy to frame it in taupe plush.

Above a bedroom for a young girl is carried out in a simple provincial and directoire manner with warm brown rug and silk curtains and chintz coverings in peach and turquoise. The fruitwood furniture is graceful and light, and to make the room more feminine, painted pieces have been added. The circular bay window is wholly delightful and pleasant. Sutherland and Stanbury, A.I.D., decorators.

Below on the left a guest bedroom has walls of natural grass cloth applied horizontally, the joints covered with small half-round moldings in pewter finish. The rug is a pink brown, slip covers for the beds are of hand-woven raw silk fringed material. Opposite the beds is an antique Chinese dressing table in blue and white. Accessories are antique Chinese portraits, 18th century pottery figures, an antique teakwood table, and on the wall in a specially designed shelf of natural teak and pewter is an 18th century set of eight immortals. Harold Wallace, A.I.D., decorator.

Below on the right a bedroom which might be continental modern. The furniture is a gray lacquer with green leather trim. The floor is covered with green broadloom. The draperies are specially designed hand-blocked silk with reds, greens and blues. The same material quilted is used on the bed. Built-in wardrobes are convenient and spacious. The small table has a mirror top, revolves and has a light inside. A band of light is along the base of the large mirror. Paul Laszlo, A.I.D., decorator.

Photographs by Stuart O'Brien

On the left two views of a playroom that is luxuriously modern in its structural and color harmony. The whole scheme of the room came from an antique Monakaka and a pair of Chinese lanterns. The walls are of English harewood with carved inserts of natural walnut in the Chinese feeling. The floor is gray terrazo with hand tufted rugs especially designed to carry out the Chinese motif. The chairs are upholstered in a coral and yellow chintz. The room is made for entertaining with all of the panels concealing utilitarian objects such as a complete metal and crystal bar, firewood, chairs, bridge tables, etc. Hazel C. Hartman, A.I.D., decorator.

Photographs by Mott Studios

On the right two views of a game room that is modern, practical and pleasing. The walls are off-white, the ceiling blue, the huge bearskin chocolate brown. Colors for the room were taken from the watercolor above the mantel. The built-in window seat is covered in blue curly mohair, the chairs and small sofa in mohair in two shades of beige. The furniture is light, bleached mahogany. Lamps and bar trimming and the metal firescreen curtain are of spun aluminum. The bar opens off the room behind louvered doors and boasts the bartender's mirror and accessories of blue glass. Clifford C. Porter, A.I.D., decorator.

SMALL HOMES OF THE WEST

DECORATING A SMALL HOUSE ON A BUDGET

By BEULAH G. SPIERS, Interior Decorator

Dear Mrs. Maisonette,

So glad that you wrote me concerning the house. After reading your letter I felt you were quite discouraged with your problem of budgeted decoration. Let me go over the house plans with you now, and I am sure that we can come to a happy solution.

You have chosen early California architecture, a type easy to make cheerful and livable, and also one that doesn't demand extravagant furnishings. In decorating any house, large or small, one can make it interesting and individual on a reasonable budget. The important thing is to begin planning your furnishings with your decorator as soon as your architect has turned over the blueprints to your builder.

At the outset, let us choose the colors which you can live with, then we shall consider the pieces of furniture which you own that are to be used; the oak desk, for instance, that belonged to your mother. The lines are still good, and then too, sentiment saves it. The two Victorian chairs, the set of eight Duncan Phyfe dining chairs, the old Boston rocker, and the pieces of Spode are just enough to insinuate a feeling of "age."

When we have chosen the wall color, we will select the rugs, bearing in mind the habits of your family. In your case, we will have to choose a color and quality of rug that stands hard wear, in view of your children and their pets. A wide range of colors can be found in the moderate price coverings. Now comes furniture upholstery, and again we consider wear and tear. Let's find stunning fabrics—soft in coloring and yet rugged. Many are on the market today to meet such budget demands as yours. Upholstered furniture can be dry cleaned just like one's clothes, so lighter tones won't worry us.

Suppose we start with your living room. Let's paint the walls a soft horizon gray, then use the rug I've shown you in a cinnamon tone. By dyeing the draperies to blend with the walls, an exceptionally pleasing effect is gained, and, happily note, we save money! Now that we have the major expense taken care of, we can begin placing our furniture. Remember that we are not planning on making this a period room, so we can insert some adapted modern; we shall call it a contemporary room if you like. We can even take that old oak desk of yours and have it refinished. Then cover the sofa in a gray and coral stripe; choose a comfortable sofa with plain lines, for it is the curving, intricate designs in furniture that increase the cost. Why not cover the pair of Victorian chairs in a soft gold fabric? They will look most inviting.

Now for "friend husband's" chair. First of all, be sure that it is his chair in every sense of the word. Have him try it, as to its proportions, and have him say "It's comfortable!" It can be comfortable without being costly. Turquoise leather upholstery on this chair would be delightful. There is no end to the effects available with leather, and is now found in all of the colors that the decorators use; the very best point is its wearing quality. The boys can crawl up on the arm of Dad's chair and know that they cannot abuse it. We must also have a chair to suit you—one that you can sit in for sewing or reading. Perhaps a barrel back covered in coral, for that is your color. A pair of occasional chairs are needed, but they can wait.

The lamps, cigarette boxes, and little intimate objects that go toward making a house a home can be picked up here and there within your budget. Perhaps while browsing through a little antique shop you will discover a vase which, with the assistance of an electrician, can be transformed into a lamp of distinction. We want a big coffee table in front of the sofa; this is out-and-out modern, made in a dark wood, and in this way it can be put in the room with the older furniture and be both decorative and useful.

A dado with unique wallpaper is possible in the dining room. There are many interesting things being done in inexpensive wallpapers today. Some of the drawings are copies of very expensive cuts, and the colors are truly beautiful. Since this is a north room, try a paper with warm shades, draperies of soft apricot tone, and a floor covering in linoleum of tête-de-nègre. We must find a table which is a good copy of a fine old one. It is encouraging to find excellent reproductions of authentic furniture designs at reasonable prices. The dining room which you worried about is beginning to take on an air, especially when you add one of those refreshing plant tables in the bay window, and have gay blooming plants there the year around. The corner cupboard will hold your pieces of old Spode, and incidentally, we can match that for your dinner set in the Spode earthen ware that is reasonable in price.

The master bedroom is often the point of diverging opinions as to its decoration. You probably want frills and furbelows and utter femininity, while your husband upholds nothing fussy. A happy medium can be reached by using a provincial style. First, paint the walls a warm flesh color and use a rose-beige rug. Crisp chintz hangings of dusty rose and chartreuse complete the setting for the provincial styled bed of birch—golden tan and suave. The headboard could be upholstered in a quilted chintz of chartreuse. The box-spring and mattress must be chosen carefully, for the paramount consideration here is, of course, lasting comfort. A pair of slipper chairs, the Boston rocker, and a small desk will complete this room.

We are going to have fun doing the boys' room! I am glad that your architect suggested building in the bunks. They are just the thing. The walls are smart, too, in pickled pine. Scatter rugs on the floor. With the drawers under the lower bunk, all they really need is a pair of pine highboys and a pair of mirrors. Brighten the windows with sailcloth of yellow piped in deep brown, and make the spreads of the same material. They can be laundered over and over and they never fade. What more could they desire than several maps on the long wall, and recessed shelves for their keepsakes along with their favorite books.

So there we have it. Your problem solved, and within a price to suit your budget. A house, which by careful selection of fabrics and by maintaining a pleasing continuity of color, we have made into a beautiful home. Our limitations have made us more sensitive to the complete ensemble, and have made decorating a home exciting, interesting, and in the end, satisfying.

The small home-owner is gradually realizing that an experienced interior decorator can not only guide him in the search for furnishings that will compliment both his family and his home, but that a decorator can actually help him save both time and money.

If you are having decorating problems, drop a line to our Small Homes Editor.

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Photographs by Clyde Stoughton

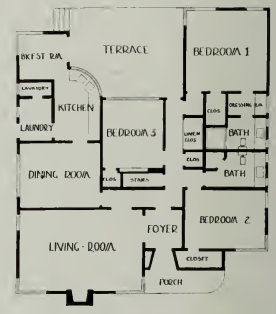
THE NEW WORLD HOUSE

in Glendale, California

PAUL L. BURKHARD, BUILDER

INTERIORS BY BULLOCK'S

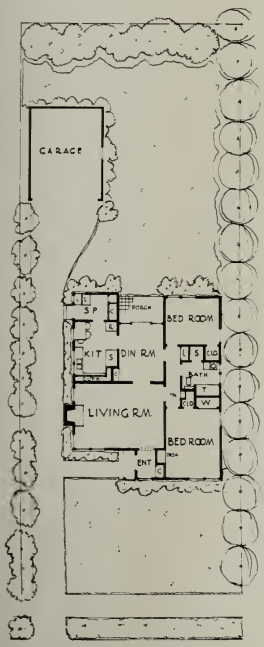
A small, severely modern house whose lines will be made pleasant by suitable planting. There are two full baths and the third bedroom opening out onto the roomy terrace is furnished and used as a den. Blond woods have been used throughout to show that modern furniture with a modern background can create the feeling of a traditional home. In the living room, walls are a pale green with a broadloom rug of the same color. Accessories are simple and fabrics light without being delicate and perishable. In the den the walls are covered with grass cloth, the rug a henna rose frieze. At the large window is a Venetian blind with unlined draperies in browns, beige, rust, green and yellow. The box spring and mattress upholstered in green, beige and brown stripes has a sofa back covered with a heavy string material in green. The large comfortable chair is faun colored leather, the small chair is upholstered in a figured, hand-blocked linen.



Photograph by Mott Studios

THE HOME OF
MR. AND MRS. SAMUEL WASSERSTROM
North Hollywood, California

KERSEY KINSEY, BUILDER



A small home with wide eaves and a pleasing arrangement of windows. The plan is usual but has interesting details: in the front bedroom is a built-in desk, in the kitchen a corner table and chairs form a handy breakfast nook, the dining room opens onto a small porch which looks out on an expanse of lawn completely enclosed with trees.

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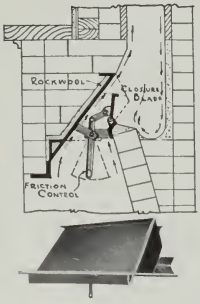

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THE APRIL ISSUE

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A SMALL HOME

in Glendale, California

INTERIORS BY BARKER BROS.

A livable small modern home with two attractive bedrooms and a luxurious bath. The garage connects with the rear porch for wet weather convenience and the whole arrangement is convenient though somewhat confused.

The interiors are unusually comfortable, cosy and well balanced. The furniture is of bleached mahogany of a soft sand finish. In the living room the colors are rich and interesting. A thistle sofa contrasts with chairs upholstered in a straw-gold color. The hearth is wine colored bricks. Walls are a sand color as are the Venetian blinds, while the draperies pick up and combine all the colors. The bedroom is red and white with Monterey furniture in the new rawhide finish. Glass curtains are of open mesh panels, white draperies are striped with red. A red and white textured rug completes a pleasant and distinctive room.

THE RESIDENCE OF

MR. AND MRS. PHILLIP RIEGER

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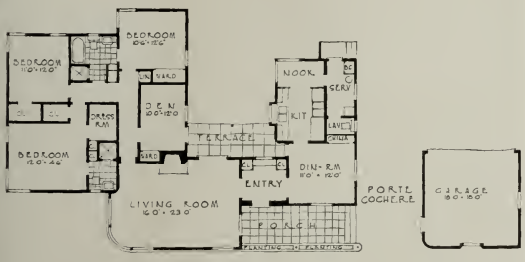
Horizontal lines, a flat roof, corner windows, and a large curved window in the living room would satisfy the desires of the most modern-minded. The exterior is white with a blue dado and canary yellow trim. A porte cochere makes a convenient entry to the house and whisks cars through to the service yard. Three bedrooms are of a generous size with one large and one smaller bath. Spacious closets take care of modern wardrobes. A small den is a pleasant room for sewing and other household chores and on occasion can be used as a guest room. An extra lavatory off the service porch is another attractive feature of this home.



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THE GOVERNOR'S MANSION WAS ADOBE

(Continued from Page 17)

found opportunity for expression in a tradition of hospitality.

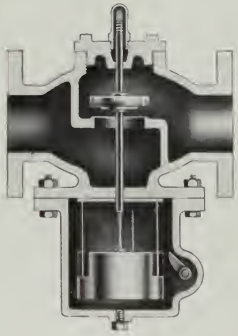
Don Pio Pico, the last Mexican governor of California built his hacienda one mile back from the San Gabriel river looking west across it toward the sunset. This was in 1835. In 1862 when the floods destroyed most of the first San Gabriel mission, one mile of the foreground, two wings and all the forecourt of this old house were carried away. In 1892 the house was deserted and gradually fell into ruin. The contrast between a well preserved adobe like Las Tunas and one long deserted such as El Ranchito is very distressing to all who love the beautiful old buildings.

The earliest portion of El Ranchito as Don Pico named his favorite hacienda, was built in a U shape surrounding a sunny patio with a deep well. Other rooms were added as relatives came to live with this generous patron. After the west wings were washed away the second story was added with dormers. It was at this time that the Mormon settlers in the San Bernardino valley began to supply the Californians with lumber for stairways and paneling and wood floors. It was at this time also that the well designed and executed doors and casings were installed.

In one of the south rooms a small, old fireplace of the second construction still stands. The tall narrow opening gives us an interesting light on the manner of tepee or pyramid arrangement of their wood fires. There was no danger in building their fires thus because of the tamped earth or tile brick floors; if a log fell into the room there was no harm done. All of the rooms are vacant and cold but a visitor can picture it furnished as described by the charming Señora Alvarado Connor, the resident hostess.

"He was ugly though, elegant this last Mexican governor of California," said Señora Connor, "and his wife was as beautiful as he was homely. Her name was Maria Ygnacia Alvarado and they both had a love for the beautiful. The house was sumptuously furnished in rosewood and walnut, the dining service was hammered silver made by his own smithy, the beautiful collection of snuff boxes and clocks was famous throughout California. And, the special delight of all of their guests, was Don Pico's many music boxes. A square piano in rosewood was brought around the horn and damask hung at the windows. The walls were whitewashed every spring and the mattresses were emptied and thoroughly washed and the wool beaten into the soft fluffy comfort anticipated by all the guests of this charming dwelling."

Reconstruction and adaptation of the old hacienda has gone through many phases in California and many beautiful and satisfying examples are a credit to the sympathetic temper and understanding of the owner, his architect and his decorator.



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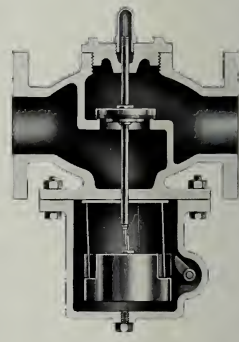

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An early 18th century desk with all the charm of old world craftsmanship, a piece that may be provincial and at the same time extremely chic. From the studios of Celestine Elliott in Westwood.

PROVINCIAL NOTES

(Continued from Page 13)

When the East India prints arrived in France during the middle of the 18th century, and were so popular, the French textile workers, using the cottons and linens of Normandy, developed their own designs.

Oberkampf at Jouy, the most important of the manufacturers, employed artists to make his designs. He adapted them to current history and political celebrities, and the toiles were made for the simpler gentry depicting farm scenes done in a whimsical manner. Dogs, ducks, fowls and foxes were worked in a mythological design. Huet was one of his best designers. Oberkampf's rose and mauve, reds and blues are the most sought after colors in the old toiles. Happy indeed is the person who can find even a small piece of his toile large enough to cover a bed or even a chair.

However, we have gay flowered chintz reproductions of old toiles, small patterned percales and old quilted petticoats to make our modern Provincial homes more or less true to period, and charming in their colorful informality and graceful happy lines.

THIS MONTH IN THE GARDEN

(Continued from Page 15)

We have observed in our travels lately that most of the older gardens have been too thickly planted and that there is an accumulation of materials which would be much better off if the plants were divided and replanted—some of these are, Shasta daisies, a beautiful garden flower but they can be allowed to crowd themselves until they bloom very little; Day lilies, Iris of most varieties, Blue Lily of the Nile (Agapanthus), Coreopsis and Gaillardias —all of these multiply rapidly and should be separated and spread out.

Poinsettia plants should be severely pruned. You can make cuttings of them too, if you like, by using the stronger canes. Cut just below the bud with a sharp knife, and make the cutting long enough to have at least two buds inserted into the ground and leave two above the ground. Always keep the soil moist.

The lawn so important to the home and garden usually requires treatment in the spring. In fact, this is an ideal time to renovate and reseed those devil grass lawns which were allowed to go through the winter without attention. Renovating now will remove the heavy mat of dried runners of the Bermuda and reseeding will thicken the blue grass and clover sufficiently to look well through the summer. The procedure is to get a power machine, to run over the lawn at least twice. First to remove the excess coverage of Bermuda or devil grass then once more to loosen the ground and form a seed bed for the new seed. Next the seed may be sown, using two pounds of blue grass and one pound of clover to five hundred square feet of lawn area. After seeding apply well pulverized manure to cover the seed. Lawns which were renovated in the fall will require an application of commercial fertilizer to improve their color and stimulate the growth.

We hesitate to mention watering after all the rain but some places already are in need of it. Flower beds require an even amount of moisture and light cultivation, so we suggest that you use the hose regularly enough to keep the soil moist.

Vines are beautiful in the garden when well cared for and are unattractive when neglected. Most of them grow rampant and unless they are thinned by proper pruning they become very dense and smother the undergrowth, leaving numerous dead branches. This is easily avoided by seasonal pruning and now is a good time to do it. Frosts are over and there will be no danger to the tender growth even if the older parts are entirely removed.

This is also a good time to plant vines of all kinds. Fences, arbors, and pergolas are greatly improved in appearance by their foliage and flowers and their shade will be most welcome before many months.

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An 18th century ivory carving of a Taoist Immortal with all the sensitive aloofness of the Far East. From the studios of John C. Bentz in Pasadena.

WHY I HAD A DECORATOR

(Continued from Page 25)

Yes, I have aged, matured, and acquired a little of Grandmother's "hog-sense" since that other house thirteen years ago. On that occasion my reasons for *not* employing an Interior Decorator were somewhat as follows:

(a) It's a racket.

(b) They gyp you.

(c) They give you a highfalutin' looking place, but there ain't a comfortable chair in the joint.

(d) Why do I need a decorator—don't I know what kind of furniture I want in my own home?

(e) Anybody can learn all a decorator knows by looking around the shops for a couple of days.

(f) They want to use antique furniture, and the damn stuff falls apart.

As I said, I did not use an interior decorator on that first house. Every single item of carpets and draperies and furniture and decorations was hand-picked by me, myself, alone. I *loved* every item of it. That's why I *selected* each individual item. So, when the furnishing was completed, I took a good look at the house, and realized that—to use a good old-fashioned word—it *stunk!* Candor and honesty force me to reveal that I would much prefer to use the work *"stunk"* in connection with that house, but I am so accustomed to complete observance of those niceties of language ordained by film censorship that I invariably employ gentler words—so I say the house *"stank."*

Consequently, before the final set of blueprints were drawn for my *new* home, I sent out a call for my good friend Harold Grieve. I had known him for many years, and on at least two continents. The same candor and truth, for which I am noted, when such things suit my purpose, prompt me to admit that I had seen nothing about Mr. Grieve's face, form, or haberdashery that implied his knowledge of the proper place to put a spittoon in a drawing-room. But I had been in a number of homes which he had decorated, and which by some strange coincidence — it couldn't have been anything else — seemed to be just the sort of homes *I* wanted to live in.

So I sent for him—and now you can't drag me out of my home with a yoke of oxen and—but I said that before, didn't I? Did I give Grandmother Wilson credit for the phrase? I did? Then let's go ahead.

I have not won a single argument with Mr. Grieve since that first day he looked at our blueprints. I have yelled at him. I have screamed at him. I have, with vehemence and a fair vocabulary, traced his ancestry back to that Neanderthal Man whose limited mentality and taste, I insisted, had leaped ten thousand years of intermediate descendants in order to lodge in Mr. Grieve's skull somewhat the worst for wear and decay.

But I have not won an argument. I'm very glad I didn't. My home is very glad too.

The nearest thing to even a compromise is the color of the reception hall panels. From the beginning, I had insisted that Mr. Grieve could have his way about everything else in the house but that I was going to stand pat on yellow panels in the hall. So the hall panels were white. For six months the hall panels were white. Then one morning I wept bitter tears on the shoulder of Mr. Grieve's quite impossible tweed coat, pleading for *any* color hall panels instead of the white. Mr. Grieve compromised by agreeing to paint the hall panels a luscious pale Nile green, which was—as I found out weeks later—exactly the color he had intended for the hall panels from the very beginning. Mr. Grieve has worked that little trick on me several times. Of course, now I realize that Nile green is the only shade the hall panels should be—and I am commencing to believe that I wanted them green all along.

Then there was the matter of the living room lamps. I insisted, gun in hand, that the living room should be lighted by indirect fixtures on top of fluted oak pedestals. Mr. Grieve vaguely hinted that perhaps Early American glass-and-brass lamps might be a satisfactory alternative. Q. E. D.:— We have glass-and-brass lamps in the living room. But we didn't have any lamps at all until Mr. Grieve succeeded in convincing me that my pedestal idea was wrong. Nobody but a cretin would have pedestal illumination, now *would* they? Of course not! That's exactly the way I've felt from the start!

Seriously speaking, there's no sense in repeating instance after instance, each of which inevitably and beautifully resulted in my conversion to the decorator's way of thinking. When I walk into my home now, I am instantly aware that it's exactly the sort of home I want to live in—and I know I would never have had that glorious satisfied feeling without a man named Harold Grieve—or did I mention him before?

Harold doesn't have much trouble with me any more. He socked home the final bit of conviction necessary to reduce me to my own proper place in the scheme—the privilege of paying the bills. He said charmingly one night, "Look, you misguided congenital idiot, would you hire *me* to write a motion-picture scenario for you to produce?"

"Not on your unnecessarily evil face!" I retorted courteously.

"Then why the merry hell should I hire *you* to decorate a house?" he countered deferentially.

That sold me. When I want legal assistance, I go to a lawyer. I'm going downtown tomorrow morning to have an inlay put in—by a dentist. I never even thought of trying to set my own broken ankle a couple of years ago—I called Dr. Eddie Jones. So when I wanted a home, I called on the expert who knows all about homes. He knows more about my home than I do. I only have to live in it—and like it. *He* has to *make* it. He has.

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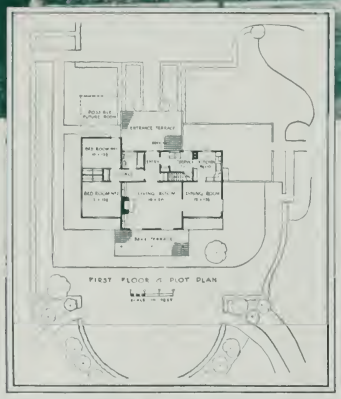

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leach.

ANNOUNCEMENTS

FLOWER SHOWS, the planned variety, fill the days throughout the month, while Mother Nature fills the countryside with the glory of the wild flowers. The shows announced are:

To April 2, Pasadena Spring Flower Show, Fannie E. Morrison Horticultural Center.

To April 2, Santa Barbara County Spring Flower Show, in the Armory.

To April 2, Laguna Beach Garden Club Flower Show is held in the Art Gallery.

April 14-15, Hollywood Knolls Garden Club presents a pageant, tea and flower show. As a reminder of the occasion a packet of poinsettia cuttings, with directions for planting, is given to all visitors.

April 15, Tour of gardens in Bel Air, sponsored by District 2.

April 22-23, Lindsay Garden Club Flower Show.

April 22-23, Spring Flower Show, San Diego Floral Society, Balboa Park.

April 27-30, Spring Meeting of California Garden Clubs, Inc., in San Francisco.

April 29-30, Garden Club of Rancho Santa Fe holds the annual show.

April 29-30, Coronado Floral Association presents the annual flower exhibition.

May 3-6, Spring Garden Festival in Victoria, B. C. Many beautiful private gardens are open to visitors, and excellent speakers may be heard in the evenings.

May 5-22, The Garden Pilgrimage to Honolulu is in effect.

RANCH AND MISSION PILGRIMAGE, arranged by the Plans and Planting Branch of the Community Arts Association of Santa Barbara, is held the last two Saturdays in April and May, April 22 and 29, May 20 and 27. The Pilgrimage offers the opportunity of visiting extensive ranches never before opened to the public and showing a varied and prosperous agriculture, lemon orchards, flower farms, fine cattle, and famous horses. Scenic highways link the three famous and interesting Old Franciscan Missions, Santa Barbara, Santa Ines and La Purisima (the restoration in State Park, near Lompoc). The great ranches in the fertile valleys of Santa Barbara, Santa Ynez, Lompoc and Santa Maria offer a variety of interests. A Pilgrimage card, secured in advance, lists the program for each Saturday. Further information may be obtained from the Santa Barbara County Chamber of Commerce, Santa Barbara.

HOUSE AND GARDEN, 921 Fair Oaks Avenue, South Pasadena, announces a show of Room Harmonies, April 26-27-28-29, combining pictures, flower arrangements and room accessories in an unusual exhibition. The scheme is practical and should interest all home makers.

ANNUAL WISTERIA FETE at Sierra Madre continues to the last half of the month or later, showing the great Chinese vine heavy with luxuriant purple bloom.

ASSISTANCE LEAGUE of Southern California sponsors an Easter parade and a polo game at the Riviera Country Club on Easter Sunday for the benefit of the philanthropic fund. The equestrian review includes more than 300 horses, hackneys, Shetland ponies, gaited horses, pintos palaminos, stock horses, cow ponies, hunters and polo ponies. The University of Arizona polo team and the Riviera Blues are the contestants in the opening event.

ANNUAL BRIDGE BENEFIT for the Maryknoll Mission Fathers is held April 15 at the Ambassador in the Fiesta Room, decorated with treasures from the Far East, significant of the organization, which is an American Society of priests and nuns, devoting their lives to missionary work in the Orient.

ASSISTANCE LEAGUE of Santa Monica is presenting "Ladies of the Jury," April 18-19 in the Santa Monica High School Auditorium, with Mrs. Wellman Mills in the leading role. All proceeds are devoted to charity.

SOROPTIMIST CLUB holds the regional conference, April 21, at Long Beach.

AN AFTERNOON IN A GARDEN

By ELLEN LEECH

WHEN a garden sleeps in the sunshine, the occupants talk of this and that. If the garden is on the crest above Santa Barbara, enthusiastic horticulturists may be seen pottering about, but the usual traveler accepts the beauty, sits down in a pleasant swing or lawn chair to enjoy his surroundings and, with agreeable listeners, rambles off into a pleasing reminiscence. On an inviting afternoon the smooth lawns and stone-flagged terraces were dotted with groups of people, chatting, reading, or just sitting. The chatting ones were reminded of amusing incidents of entertaining import.

Perhaps the Wishing Well was responsible. Some inquiring mind wanted information. Where was the legend born that certain wells were able to supplant the fortune-teller in foretelling the future? Some voted England liable, as that kind of romance seems linked with the British Isles, while another stressed the fact that Ireland is a most romantic land and should be held responsible. However, everybody agreed that there is a true Wishing Well in the gardens at El Encanto, owned by that elusive Irishman, Frank J. McCoy, and it is directly on the path leading to Honeymoon Cottage.

Whatever the origin, the conversation ranged through events, science, and many isms. It touched on collegiate and scholastic topics, with Mrs. Remsen Bird of Occidental and Miss Sarah Bundy of Louis Pasteur Junior High, Los Angeles, to stress the educational values of today, which led naturally to a query to Mrs. Charles H. Boardman of Lynn, Massachusetts, as to recent news of her relative, Johnson O'Connor, that proponent of the science of placing people in their proper environment — really meaning no more "round pegs in square holes." Mrs. Boardman stressed his unfaltering work in this direction and mentioned her nephew, Chadwell O'Connor, a graduate of Cal-Tech of Pasadena, who has invented and patented an engine, which reverts to the agency of steam as a driving force, to be used in industrial plants.

Art, books and flowers freshly sprinkle the conversation when Mrs. John Gamble of Watertown, New York, is one of the party — and why not, since her sister, Minerva J. Chapman, is a famous painter of miniatures and was the first of three women ever to be admitted to the Beaux Arts of Paris, where she maintained a studio for forty years, but who now lives in Palo Alto. Mrs. Gamble is a raconteur of note and is always surrounded by entertained listeners. Mr. Gamble is the delight of his host as he greets the morning with "All this, and Heaven too."

Interest in art was also revived by the arrival of Malvina Hoffman, internationally-known sculptor, who came up from Claremont, where she spoke so pleasingly at the opening of the Florence Rand Lang Art Gallery of Scripps College. She considers the building one of the finest examples of a combination exhibition and working studio-gallery she has ever seen. Having seen the strength and force of her work intensifies the surprise of her physical slightness, and rekindles the desire to see what she is showing at the San Francisco Exposition.

The approach of Mrs. A. Drake Miller, whose garden at Winnetka, Illinois, is noted for its form and color arrangements, brought the talk again to plants, as she and Mrs. John D. Agen of Seattle had located in the garden one of the flowering madrones and identified it with one shown on the slide illustrating a talk by Maunsell Van Rensselaer of the Blaksley Botanic Garden, given in the lounge the previous evening. Mrs. R. H. Borcher was whole-heartedly comparing plants with those of her garden in San Jose, and remarking on the richness of the begonias. She also liked the tree ferns and called these to the attention of Mr. Borcher, as they reminded them of a recent trip to Hawaii. Mrs. E. C. Harwood found the planting stimulating but was interested in discussing the nomenclature of the streets of Santa Barbara and the roads of Montecito, and finding many points of resemblance in both the names and the appearance of the lanes of her own San Marino. The quiet serenity of the days in the garden delighted Mrs. A. C. Sloan of San Francisco, but she was not one whit less enthusiastic about the generous hustle and bustle marking the proceeding of the fair at Treasure Island. Mrs. Franklin Booth, whose interest in the Town Club at Pasadena may have been responsible for the delightful arrangement and restrained planting of the new wing and the bricked terrace there, approved of the winding paths and the introduction of shrubs and flowering trees at El Encanto. The gardens of Lake Forest might be termed the theme song of the Robert J. Thornes, and all Californians freely admit the beauties of the homes and gardens of the environs of Chicago.

(Continued on Page 28)

THE MISCHA ELMAN nonsectarian German refugee concert is held April 22, at the Philharmonic Auditorium, Los Angeles. Mrs. Francis Eugene Payne is chairman of the Protestant group, Mrs. Gene Towne of the Catholic group, and Mrs. LeRoy of the Jewish group.

JUNIOR FLOWER GUILD announces the date for the annual Bal de Tete is April 28, the place, the Victor Hugo, Beverly Hills. The Headdress Ball is always a riot of flowers and this one is no exception. Proceeds from the event go to the Junior Flower Guild's philanthropic program.

GOOD SHEPHERD GUILD will hold a benefit luncheon, bridge and fashion show, May 6, at the Biltmore Hotel, Los Angeles.

FESTIVAL WEEK, sponsored by the Southern California Music and Drama Festival Association, is held, April 10 to 15, at Los Angeles. Grace Widney Mabee is the chairman.

BUSINESS and PROFESSIONAL WOMEN'S CLUBS of the Los Angeles District include in the Spring events a public lecture by Ruth Bryan Rhode, April 19, given at "Open Doors" and stresses the experience of the Embassy Auditorium. The subject is the Ambassador as an Ambassador from the United States to Denmark. The convention of the clubs is held at Hotel Huntington, Pasadena, April 15, and includes the election of officers.

KERN COUNTY HISTORICAL SOCIETY announces the unveiling of the statue of Father Francisco Garces at Bakersfield, May 7. Dr. Herbert E. Holton, head of the history department of the University of California, is the speaker at the ceremonies honoring the first white man to enter the San Joaquin Valley.

EL FARO, translated "the Lighthouse," is the name selected by a group of flower-loving Mexicans at Santa Barbara for their own Garden Club. Under the general direction of Miss Lucile Derbyshire the club has accomplished much and has added greatly to the Americanization of the members.

CALIFORNIA HISTORY AND LANDMARKS SECTION of the Los Angeles County Federation includes a trip to the home of John Steven McGroarty as a part of the program of the April 28 meeting.

BOTANIC GARDENS at Rancho Santa Ana in Santa Ana Canyon open April 7, and will be open on each Friday thereafter during April, May and June. Admission is by card only. Lectures and weekly flower shows are scheduled and each week there is a cut-flower display of wild flowers, labeled with their botanic and common names. Several new special gardens have been added at Rancho Santa Ana.

LABORATORY THEATER, which operates as part of the Playhouse, Pasadena, presents a play in Recital Hall each alternate week, selecting plays by new playwrights for production.

BOBBY JONES TROPHY tournament at Catalina is held, April 21-22-23, and is 36 holes of medal play with participants allowed to perform on any two of the three days. There are three handicap classes.

GOLDEN GATE INTERNATIONAL EXPOSITION has proclaimed Saturday and Sunday, April 15 and 16, as Santa Barbara County Days at the Fair. A special train carries the county's delegation to San Francisco.

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WILD FLOWERS are filling the countryside with color. The fields at the foot of the Grapevine at the end of the Ridge Route are blue with lupine and throughout Kern County the blooms are showing. Baby blue eyes, poppies, Chinese house, brodiae and cream cups are seen in the Shafter area,with bright spots along the road to Woody and Delano. The Santa Maria region is, as usual, a choice spot for visitors and remains a good vantage point from which to proceed to other colorful districts. Blossoms are seen on the Joshua trees in the Mojave desert and other desert flowers are in bloom, including coreopsis, desert phlox and wild heliotrope.

PAN HELLENIC of Monrovia held the annual party, May 6, at the Sunset room of the Vista del Arroyo Hotel, Pasadena. These sorority women sponsor a bridge tea this year to increase the funds for a student scholarship.

TENNIS PLAYERS are assembled in Beverly Hills for the second annual Beverly Hills championships, April 8-16, at La Cienega Courts, under the auspices of the Southern California Tennis Association.

GOLFERS are also interested in the dates for the State Open at Bakersfield, which is played, April 27-28-29-30. A pro-amateur event is scheduled for April 27 on the Stockdale course but the tournament proper is contested over the Bakersfield links.

WOMEN'S GOLF ASSOCIATION of California announces the Women's Tournament, April 17-22, over the Lake Course at the Olympic Club in Lakeside, San Francisco.

LOS ANGELES CAMERA CLUB will present a western photograph show, May 19-21, at the Biltmore Hotel, Los Angeles. The exhibition is planned in commemoration of the work of Louis Jacques Daguerre, discoverer of the first practical photographic process, hundred years ago. Camera enthusiasts are invited to submit prints. Address the club at 2504 West Seventh Street for details of entry.

RAMONA PAGEANT will again delight all lovers of this outdoor play. It is given on three weekends, on Saturday and Sunday afternoons, opening April 22-23, April 29-30, and May 6-7, in the Ramona Bowl, between Hemet and San Jacinto. This pageant-play is derived from a dramatization by Virginia Calhoun of the novel by Helen Hunt Jackson and was first adapted to outdoor presentation by Garnet Holme. The legend of the love of Ramona and Alessandro is feelingly told while the whole is enlivened by Mexican songs and dances. The people of the joint communities, Hemet and San Jacinto, produce the play with a cast of some two hundred. The leading roles are assumed by Victor Jory and his wife, Jean Inness.

EVENTS in San Diego City and County are:

April 10, Lecture "These People", by Helen Howe, House of Hospitality, Balboa Park, San Diego.

April 11, Los Angeles Philharmonic Orchestra, Savoy Theater, San Diego.

April 18, Lecture by Sheldon Cheney "Modern and Modernistic Art", Fine Arts Gallery, Balboa Park, San Diego.

April 20, Humphrey and Weidman, dancers, Savoy Theater, San Diego.

April 21, Suzanne Fisher and Clifford Menz, Soprano and Tenor Duetists, Savoy Theater, San Diego.

April 22, Lecture by Aline Barrett Greenwood, Casa de Manana, La Jolla.

April 24, Lecture by Aline Barrett Greenwood, Hotel del Coronado, Coronado.

ALINE BARRETT GREENWOOD concludes her popular course of comments and reviews of current events, books and plays, in California this month. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11:00 a. m. The current date is April 19. In Los Angeles Miss Greenwood speaks at the Wilshire Ebell Club, the third Thursdays, April 20. The San Francisco series is given at the Italian Room, Hotel St. Francis, and Miss Greenwood is also heard at Santa Barbara, San Diego, and La Jolla.

WESTERN POETS CONGRESS is held April 22, at the Columbus Club, The Arcade, 700 East Colorado, Pasadena.

AT HOTEL HUNTINGTON, Pasadena, Mrs. Jack Vallely is heard the second Tuesday of the month at 11:00 a. m. in a discussion of current events coupled with reviews of new books and plays. At the same hotel on the third Thursday of each month Mrs. Edana Ruhm gives her "Events of the Hour," outlining the political situation, mentioning new books and plays.

THEATER NOTES

THE PLAYHOUSE, Pasadena, continues the Spring Schedule, which presents interesting and unusual plays. Two productions are offered each month, each running approximately two weeks and opening on Tuesday evening. Matinees on Saturday only, no performance on Sunday. Gilmor Brown is the supervising director. April 4-15, "The Unguarded Hour" by Bernard Merivale; April 18-29, "To Quito and Back" by Ben Hecht.

MEXICAN PLAYERS, in their theater in the Padua Hills near Claremont, through the medium of folklore, legend, dances and song, recreate the days of their forefathers in old Mexico. Varying localities are selected for these presentations, and for the current play, life in the State of Guerrero, Mexico, forms the basis for "La Bondad de San Ysidro". The performances are on Wednesday, Thursday, Friday and Saturday evenings, and at Wednesday and Saturday matinees.

COMMUNITY PLAYERS of Palo Alto provide a January to June season of varied selections but all good theater. The schedule includes "The Second Man" by S. N. Behrman, April 7-8; and "Stage Door" by Edna Ferber and George S. Kaufman, April 20-21-22.

THEATER AMERICANA, under the direction of Fergus Reddie, is the vital dramatic center of Altadena, functioning through the interest of local talent, and presenting plays based on incidents in American life. The productions are given at the Recreation Building at the head of Lake Avenue, Altadena.

EL CAPITAN, Hollywood Blvd., at Highland, presents "Of Mice and Men" the John Steinbeck play from his novel of the same title, opening April 6 for a run of two weeks.

BILTMORE THEATER, Los Angeles, announces the opening, April 10, of the Jed Harris production of Thornton Wilder's drama, "Our Town", featuring Frank Craven.

COMMUNITY PLAYERS of Riverside present "Johnny Johnson," Paul Green's dramatic biography of a small town American in 1917, April 17-22, under the direction of Leland Wilcox. This is the Players contribution to Riverside's annual Fine Arts Festival.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, continues the season of symphonies at the Memorial Opera House. The schedule includes Friday afternoon and Saturday night (repeat) concerts to May 5-6. The current dates and soloists are, April 14-15, Tito Schipa, tenor, April 22-23, E. Robert Schmitz, pianist, Naoum Blinder, violinist, Henry Woempner, flutist in the Bach Brandenburg Concert; May 5-6, closing pair.

ROBERT POLLAK, violinist, is presented in an unusual recital program in the Biltmore Music Room, Los Angeles, April 24. In one number Mr. Pollak is accompanied by a string quartet of which he is the head.

WHITTIER COLLEGE BACH FESTIVAL includes four concertos and is given, April 15-16, under the general direction of Margaretha Lohnmann, dean of the Music Department. Participating are the A Cappella Choir, Friends' Church Choir, Whittier Symphony Orchestra and String Ensemble, with faculty, student and guest soloists.

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THE NEW LOS ANGELES UNION PASSENGER TERMINAL

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John Parkinson and Donald B. Parkinson, A.I.A., consulting architects.
Tommy Tomson, A.S.L.A., landscape architect.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, continues the series of symphony concerts through April at the Philharmonic Auditorium. The season includes the customary fortnightly pairs of Thursday night-Friday afternoon concerts and a popularly priced series, Friday matinee and Saturday night. The dates and guest artists for the month are: April 6-7, Nathan Milstein, violinist; April 14-15, Olga Steeb, pianist; April 20-21, Arthur Schnabel, pianist; April 28-29, no guest artist announced. Tuesday, April 11, concert at San Diego, and April 27, Standard broadcast.

ART COMMISSION of San Francisco sponsors a season of Municipal Concerts at the Civic Auditorium: April 25, Grace Moore is the soloist with the San Francisco Symphony Orchestra; and May 2, Nino Martini, well known Italian tenor, closes the season, with the Orchestra.

COLEMAN CHAMBER MUSIC ASSOCIATION presents the concerts on Sunday evenings at the Playhouse, Pasadena. April 16, the Stradivarius Quartet of New York provides the program.

ELMER WILSON Concert Course is offered at the Civic Auditorium, Pasadena, and closes the season with Richard Crooks, tenor, April 13.

CULTURAL ARTS ASSOCIATION of the San Fernando Valley closes the winter concert season, April 24, presenting Fisher-Menz at the Donna Hubbard Auditorium, Van Nuys.

THE BEHYMER series at the Philharmonic Auditorium, Los Angeles, presents Richard Crooks, tenor, in a song recital, Tuesday evening, April 11. Tuesday evening, April 18, Nino Martini, Italian tenor, appears after an absence of two seasons. Devotees of the dance welcome the return of Humphrey-Weidman and their group of dancers for one performance, April 21. Jan Kiepura, Polish tenor, is heard, Tuesday evening, April 25; and Grace Moore gives a song recital, Friday evening, May 5.

PHILHARMONIC ORCHESTRA of Los Angeles announces Anne Jamison, young opera and concert singer, as guest soloist at the 16th annual Easter Sunday service at Forest Lawn Memorial Park, April 9. The Philharmonic Orchestra, with Otto Klemperer conducting, plays Overture to "Oberon" by Weber, and Overture to "Meistersinger" by Wagner. The community chorus of 500 voices accompanies the orchestra.

CIVIC JUNIOR SYMPHONY ORCHESTRA is sponsored by the San Francisco Recreation Commission and is conducted by Robert Pollak. Under the present plan the Orchestra will give concerts several times a week at the Western States Building on Treasure Island during the course of the Golden Gate International Exposition.

ARTIST COURSE at Claremont Colleges presents Jan Kiepura, Polish tenor, at Bridges Auditorium in April.

OCCIDENTAL COLLEGE announces six Thursday evening concerts by the Pro-Arte String Quartet of Brussels, the first is played this month.

LOMAS RECIPROCAL CONCERTS means a new concert plan to give wider opportunity for appearance to resident artists. An exchange of artists between cities with the proceeds from each concert defraying the expense of the other intercity event is the basis of operation. The initial exchange is between Los Angeles and San Francisco, and the San Francisco concert is presented April 4, at the Century Club by Alice Mock, coloratura soprano of Oakland. Elaine Lomas originated the plan and conducts a like exchange between Belgium and France.

OPERA READING CLUB of Hollywood presents "Carmen", April 3, under the direction of Leon Rains. Consuelo Menlendez sings the title role.

STRADIVARIUS QUARTET appears at the Lobero Theater, Santa Barbara, April 14. Mrs. Milfred Couper, Santa Barbara, composer and pianist, accompanies the quartet, and has written music for five Community Arts plays at the Lobero Theater. Members of the Quartet are Wolfe Wolfinssohn, Bernard Robbins, Marcel Dick and Iwan D'Archanbeau.

FEDERAL SPRING OPERA FESTIVAL at the Long Beach Municipal Auditorium continues with "Hansel and Gretel", April 12; "The Mikado", April 26; "The Barber of Seville", May 10, and "The Merry Widow", May 24.

A SPRING CONCERT is given by Alice Coleman Batchelder, pianist, and Stephen Deak, 'cellist, April 11, at the Huntington Hotel, Pasadena.

CIVIC LIGHT OPERA FESTIVAL of Los Angeles opens Monday night, May 15, at the Philharmonic Auditorium with Sigmund Romberg's operetta, "The Desert Song", playing six nights and Wednesday and Saturday matinees. Allan Jones is heard in the leading role. The series includes four productions. Edwin Lester is the general director.

CLEMENCE GIFFORD, contralto of Los Angeles, is singing at the Century Club, San Francisco, April 13.

MUSIC CLUB of the California Institute of Technology, Pasadena, presents a second concert series at the Athenaeum, opening with Webster Aitken, April 27, and continuing with concerts by Kurt Appelbaum, May 11, 18, and 25.

HUNGARIAN MUSIC forms the program given by Harlow and Elizabeth Mills at the Vista del Arroyo Hotel, Pasadena, April 16.

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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Shows the work of a group of artists, scheduling exhibitions in rotation.

CARMEL

CARMEL ART ASSOCIATION: The work of members in varying media.

CLAREMONT

SCRIPPS COLLEGE: Spring exhibition in the Florence Rand Lang studio.

CORONADO

GALLERIES, Hotel del Coronado: Oils and watercolors by European and American artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Watercolors, pastels and oils.

FILLMORE

ARTISTS' BARN: Annual photographic salon to May 1.

GARDENA

GARDENA HIGH SCHOOL: Selection from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Oils and watercolors by members of the Art Department.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Mildred Coughlan McNutt is showing lithographs of the Hollywood scene through April 24. Mrs. McNutt is the wife of Patterson McNutt and is known for her black and white work as well as being a portraitist and watercolor artist.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase Dr.: Marines by Leon Lundmark; pencil sketches by Ave Lee throughout the month.

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Prints in color and in black and white.

HOLLYWOOD WOMEN'S CLUB: Oils by Thorwald Probst and J. Duncan Gleason.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Handmade jewelry, special settings for semi-precious stones. Art craft in metal.

PRINT ROOMS, 1748 N. Sycamore: Fine collection of prints and etchings, old and modern.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar Sts.: A rotating exhibition of the work of local artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To April 18, sculpture by Mina Quevly Morgan.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: The Spring group exhibition.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Shows the work of members.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Drawings and other work by Charles H. Owens, Los Angeles artist. Open daily except Saturday and Sunday.

BARKER-AINSLIE GALLERY, Seventh and Figueroa: Paintings by English artists.

BILTMORE SALON, Biltmore Hotel: Oils by American artists.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To April 15, watercolors by Denver artists.

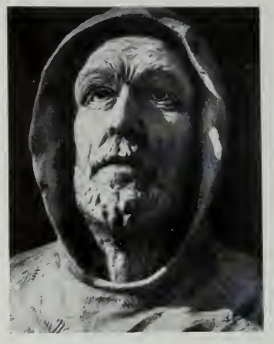
EBELL SALON OR ART, 4400 Wilshire Blvd.: Exhibition by Women Painters of the West.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To May 20, sixth annual exhibition of "Trends in California Art." Gallery hours, 11:00 A. M. to 4:30 P. M.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Portraits by southern California artists.

LOS ANGELES MUSEUM, Exposition Park: April 19 to June 11, all California Exhibition of painting and sculpture; April 17 to May 15, Masters of Popular Painting, from the Museum of Modern Art, New York. Japanese prints of leading schools.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Fifth Annual Otis Alumni Art Exhibition: Exhibit hours: 12 noon to 4:30 P. M., Mondays through Fridays.



A study of St. Francis of Assisi made by Ettore de Zoro, sculptor, especially for Frank J. McCoy of Santa Barbara and Santa Maria.

ARROYO SECO LIBRARY, 6145 N. Figueroa St.: Paintings and etchings of Dr. Henry Smith Williams are shown through April and May.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Landscape class meets every Tuesday afternoon from one to four. The sketching grounds are selected a week in advance.

SOUTHWEST MUSEUM, Highland Park: Exhibition of American Indian portraits by E. A. Burbank. Permanent collection.

STATE EXPOSITION BUILDING, Exposition Park: Selections from the permanent collection, and groups by the San Gabriel Artist's Guild.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings and sculptures by members of the Scandinavian-American Art Society of the West to April 16. April 17-29, Joe Davidson, sculptor, shows portraits of leaders of loyalist Spain, show arranged by the American Artist Congress.

U. C. L. A. CAMPUS GALLERY: International exhibit of automobile advertising art.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: Exhibition of a group of unusual paintings from Europe. Edwaro L. Forker is showing landscapes and flower paintings.

WOMEN'S UNIVERSITY CLUB, 953 S. Hoover St.: Watercolors by Arthur Beaumont.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: Early etchings, engravings and lithographs.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: The work of Frederic Taubes who will teach painting and drawing at the Mills College Summer Session, June 25 to August 6.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Shows the work of members.

OAKLAND ART GALLERY, Municipal Auditorium: Fourth annual exhibition of sculpture, April 30 to May 31.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Treasures in Oriental art, in ceramics, carved jade and ivory. Chinese prints.

GRACE NICHOLSON GALLERIES, 46 No. Los Robles Ave.: Exhibition by the Pasadena Society of Artists continues to April 15.

POTTINGER GALLERY, 171 E. California St.: To April 10, recent work of Ethel Rose etchings by Robert Austin, English artist.

PUBLIC LIBRARY, Walnut at Garfield Sts.: To April 17, Honor Award Homes and Crafts Exhibit by Southern California Chapter American Institute of Architects.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Paintings by Eugene Dunlap and George Hammeras.

HUNTINGTON HOTEL GALLERIES: Recent paintings by Frank Moore.

POMONA

POMONA COLLEGE, Rembrandt Hall: Landscapes by Ralph Holmes.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Show arranged by the members of the Association. Exhibition changed the first and fifteenth of the month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Annual exhibition of the Sierra Camera Club.

E. B. CROCKER ART GALLERY: Exhibition by local artists.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Southern California art. (Invited exhibition of oils, watercolors and sculpture by living southern Californians). Special features during the month: Exhibition of modern paintings by members of the San Diego Art Guild; and a group of "Spatter Pictures," showing the artistic design inherent in the living flora.

SAN FRANCISCO

COUVOISIER GALLERIES, 133 Geary St.: Miscellaneous French and American moderns.

DE YOUNG MUSEUM, Golden Gate Park: San Francisco International Salon of Pictorial Photography. Frontiers of American art, National Exhibition of the Federal Art Project.

PAUL ELDER GALLERY, 239 Post St.: To April 22, aquatints by Blanche McVeigh.

GUMP'S, 250 Post St.: To April 18, paintings by John Gambie.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Permanent exhibition of leather, metal, wood and needle craft.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Regional exhibition of Arts and Crafts by members of the Junior League to April 11; to April 16, paintings by Thaddeus Welch; through April, paintings and sculpture by San Francisco artists. April 15-May 15, paintings by Victor Arnautoff, Edward Farmer and Daniel M. Mendelowitz.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To May 7, 59th annual exhibition of the San Francisco Art Association; drawings by Oskar Kokoschka; Parilia costume designs by Ralph Clifford; painting techniques, including Shaw finger painting (Young People's Gallery) April 19-May 14, paintings by Gros, Gericault and Delacroix. In the Art Association gallery, gouaches by John Haley; graphic art by David P. Chun; paintings and pastels by Anna E. Klumpke.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Contemporary California artists. To May 6, oils and drawing by Will Foster.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century English portraits; Flemish and Italian primitives, are augmented by special exhibition in the Library each month.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists.

FAULKNER MEMORIAL GALLERY, Public Library: Paintings and lithographs by Corbino, Curry, Cross, Doris Lee, Pittman, Ruellan; watercolors by Czebotar.

SANTA MONICA

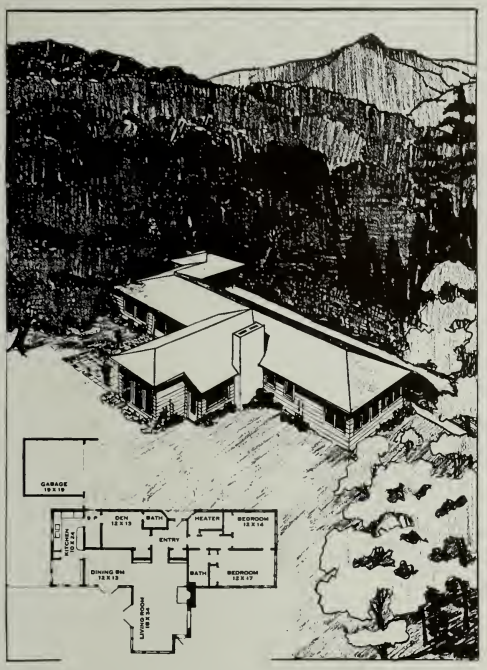
SANTA MONICA ART ASSOCIATION: Exhibition by members in varying media.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Modern Master Drawings, illustrating the leading ideas and artistic characteristics of the 19th and 20th Centuries, presented under the joint sponsorship of Mills College and the Seattle Art Museum, assembled by Dr. Alfred Neumeyer. Annual exhibition of the San Francisco Art Association, a group of paintings selected from the 1938 annual of the Association; Egyptian photographs; National exhibition of representative buildings of the post-war period, a collection of mounts assembled by the American Institute of Architects. Paintings by Esther Webster.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Selections from the permanent collection, showing paintings, prints and sculpture.



A house in Kent Woodlands, Kentfield, designed by William Wilson Wurster, architect, is one of the two houses sponsored by California Arts & Architecture. Cost, approximately $14,000. The second house is illustrated on page 28.

A TOUR OF EXPOSITION MODEL HOMES

By EDWYN A. HUNT

ONE OF the very interesting and unusual by-products of the California Golden Gate International Exposition is a non-profit corporation called Exposition Model Homes Tour, Inc.

This organization was designed to coordinate and inspire the building of a series of model houses to be placed throughout the San Francisco Bay area. At the very beginning it was stipulated that the houses had to be designed by architects and they had to be landscaped and decorated, and held open for the public for four months and a half, beginning May first of this year. The plan is functioning unusually well and all of the houses are under construction at the present time, with approximately fifteen ready to open May first.

Although most of the houses are what might be called California farm house architecture, there are some very beautiful modern architecture, as well as some fine traditional ones.

Leading magazines are sponsoring the houses. CALIFORNIA ARTS & ARCHITECTURE is sponsoring two, one a California traditional house designed by John Knox Ballantine, Jr., which will be built in San Mateo, and the other a modern redwood designed by William Wilson Wurster for Kent Woodlands and Marin County. Sketches of the two are shown in this issue, and when they are completely furnished they will be illustrated in a future issue of CALIFORNIA ARTS & ARCHITECTURE.

Gardner Dailey has designed a very unusual modern house which is being built in Woodside Hills, a low, rambling country district, and it is being completely furnished by Helen Koues of *Good Housekeeping*. Mr. Dailey has included many unusual architectural and constructional features in this house.

Going to the opposite extreme, Harold G. Stoner, architect, designed what he calls a "West Indian Colonial House," a large, well-proportioned two-story Colonial, which is being built by Stoneson Brothers in San Francisco. This house will be furnished by John Breuner Company of San Francisco in traditional manner.

Another rather unusual house is being built by D. D. Bohannon in Oak Knoll Manor, Oakland, designed by Charles F. Maury, architect. Mr. Maury chose his motive from the Swedish cottages and calls his house "The Swedish Modern." It will be furnished in modern by Capwell, Sullivan & Furth of Oakland.

To make the international aspect of the house problem a little more interesting, C. P. Gromme, architect, has designed a little Irish cottage for Brookside Meadows that is being built by the Leach Realty Company. I'm going to furnish this cottage in modern with hand-woven fabrics and linen floor coverings, and hand-wrought copper accessories. The house has a heavy shake roof and is built in a secluded part of Marin County where outdoor living can be enjoyed to the utmost.

All of the kitchens of these houses have been specially designed with the latest kitchen cabinets and equipment by the Pacific Appliance Institute. They assigned a special designer to the model homes tour for this purpose to cooperate with the architect.

When the houses are complete, tours will be inaugurated by the transportation companies in the Bay Region so that people will be able to go by bus or car to all of the houses.

The California Real Estate Convention in Oakland of this year is planning to hire a fleet of large buses to take in the complete tour. Maps showing the location of every house will be available at gas stations.

The company also expects to have two houses especially designed and built on Treasure Island to be used as headquarters for the tour itself, and when the houses are complete a full photographic record will be made and published in a plan book for national distribution.

A very interesting phase of this model home tour will be an original and unique art exhibition. We are planning to use nothing but original works of art for decorative purposes in these houses and are calling on all of the worthwhile artists of the Bay Region to form a group and make their art available to the decorators who will be furnishing these houses.

In order to facilitate these arrangements, Mrs. Beatrice Judah Ryan, well-known art authority of San Francisco, will handle the details of the show and coordinate the arts and art into the houses. Mrs. Ryan has had a lifetime of experience in showing and merchandising pictures and we feel pretty certain that she will do a splendid job. My own thought has been that the average art exhibition in so-called museums of the country is usually a failure from a financial standpoint, because the pictures cannot possibly be hung to advantage.

It is necessary to show the public the decorative and functional quality of pictures in homes surrounded by the proper atmosphere and proper lighting.

We hope to have a fine collection of etchings, watercolors, lithographs, and oils for this show, and I think, without question, this particular phase of the model homes tour will insure its success.

CALIFORNIA POETS' CORNER

THE WEB

By JESSIE VAUGHN HARRIER

Spider, your weh upon the leafless bow
A flower of dew and silver seems to be!
Perfection for an hour! I wonder how
You won the skill that shapes such symmetry!
Your craft was old while yet the world was young.
While the dull cave-man fashioned on the floor
His knife or flint, your shining cables flung
Their perfect maze across his skin-hung door!
Yet in his breast, not yours, the urgent beat
That bid him always try the unlearned task,
That set on unknown paths his stumbling feet
And taught him questions he must always ask.
Still, Spider, do you spin and wait your prey.
Man's mighty webs girdle the whirling earth.
And shall his patient questionings, some far day,
Resolve those mysteries called death and birth?

WILD PLUM IN BLOSSOM

By ELIZABETH-ELLEN LONG

Lovelier than peach and pear
Or apple tree anywhere,
The wild, sweet plum in silver clad
Stays the feet of every lad
And every lass passing by
Underneath a singing sky,
Stays their feet and heart and wit
At the sudden sight of it.

Of Western Poets

Robin Lampson, author of *Laughter Out of the Ground,* an epic of the days of '49 and a best seller of 1936, will have another book, *Death Loses a Pair of Wings,* out this spring, Scribner's again being his publisher. The new volume, an historical novel in cadence, is the story of the conquest of yellow fever by General William Gorgas, an achievement that has saved millions of lives and made possible the building of the Suez Canal. Its publication is being eagerly anticipated.

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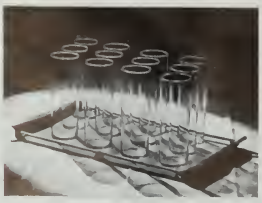

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WHAT'S IN YOUR SOIL?

By C. F. GREEVES-CARPENTER

GARDENING gives so much pleasure both to the gardener and to the observer and there is, perhaps, nothing so beautiful as a garden full of lovely bloom and color. Yet how many gardens produce flowers which are exquisite both in size of bloom and color of foliage? Each flower should be as nearly a specimen bloom as possible, and a little foresight employed before planting would help toward the achievement of this desirable objective.

Every garden enthusiast knows something of the physical nature of his soil when he starts to turn the ground over. He knows at once whether it is clay or a good garden loam, so from that angle he is sure of the type of soil with which he has to work. No matter what the physical properties of the soil, its chemical analysis is of great importance if we wish to obtain full value from the plants we intend to attempt to grow.

Of course, everyone has heard of the very definite preferences that some plants, such as the Rhododendrons, Azaleas, etc., exhibit to a soil that is strongly acid in its reaction. In fact, they'll scarcely grow at all in an alkaline soil. So one of the first things the intelligent gardener should do this spring is to order a small soil-testing outfit. You're not a chemist, you say? That isn't at all important.

If all you feel you need to know is the acidity or alkalinity of your soil, then one of the small sets, costing only a dollar, would answer the purpose, but when you have finished reading this article you'll decide that there are certain other things it is important to know about the chemical composition of the garden soil other than its mere pH (the degree of acidity or alkalinity) value.

However, with that as a starting point, we will assume that the pH value is $7\frac{1}{2}$ (7 is neutral), then by referring to the soil preference list for plants which is packed with the kit, we know whether our soil is suitable for the plants we wish to grow. If not, then directions are given for adding the necessary number of pounds of aluminum sulphate to bring the soil up to the required degree of acidity, or the amount of limestone which must be added to achieve a desirable alkaline reaction.

Having satisfied ourselves by such a definite test that our soil is right for the plants, then we must learn whether it is deficient in one of the three major minerals, nitrogen, phosphorus and potash, and to do this we need one of the larger, more practical soil-testing kits which sell for two dollars, though larger and more economical ones may be obtained from five dollars to ten dollars. Of course, other minerals than the nitrogen, phosphorus and potash previously mentioned are necessary to plant life, but it is usually safe to assume if these three fundamental minerals are present in sufficient quantity that the less important ones will also be present.

Nitrogen is essential to plant growth, as it assists in the growth of foliage and stalk, but if there is too much nitrogen and not enough of the other minerals then the plants tend toward a rank growth with dark leaves. Potash is essential to the establishment and maintenance of good, healthy root growth. Phosphorus is essential to all forms of growth and it is a mineral of which most soils are depleted. This is particularly true of land which has been treated — "fertilized," if you will — with animal manure which is notoriously lacking in this mineral.

This seems to be getting more complicated, and by now you probably believe that without definite training in soil chemistry you would not be able to make such tests. On the contrary, these tests, with the simplified kits now available, are extremely easy to make and involve a minimum of work, as in ten minutes you could make a complete analysis of your soil.

Here's how it's done — though some kits require a different procedure. This particular kit is widely used by intelligent gardeners on account of the ease with which it can be operated and the reliance which can be placed on its findings. The kit consists of five bottles of solutions, a few test tubes (each with its own colored cork so that it is always used for the one test), a tin rod, some color charts, and a booklet of directions.

First, we must take a sample of the soil. Let's suppose that, rather than determine the analysis of one special bed, we wish to know that of the entire garden. With a clean spoon, we must dig up the surface at strategic points and from two inches underneath take a spoonful of soil from each spot. On clean paper mix these together. Quarter fill with soil the test tube marked for the acidity-alkalinity test, then add an equal quantity of lime-testing solution, cork the tube and shake it vigorously. When the soil has settled, hold up the lime color chart next to the tube for a comparison of colors. The colors in this and all color charts in the set are designated A, B, C, D, E. By referring to the table of soil preferences in the booklet packed with the kit we can determine whether the soil has the right degree of acidity for the desired plants and, if not, then the recommended amount of aluminum sulphate can be added or the requisite amount of limestone to bring about a desired alkaline reaction.

With another sample of soil taken from the composite mixture, we next proceed to examine our soil for the presence of nitrogen. This, we find on consulting directions, merely consists of running the test as though we were doing it for the acidity determination, substituting nitrogen-testing solution for the lime-testing solution and using the special test tube provided for the nitrogen test. After the soil settles to the bottom, it is merely necessary to make a comparison between the color of the liquid with those on the nitrogen color chart. At a glance we can then tell whether the soil is deficient in this essential mineral and, if so, by following directions we can simply and without any waste material remedy the condition.

The next test with which we need concern ourselves is that for phosphorus. With the designated test tube quarter full of a sample from the composite soil mixture, add a like quantity of the phosphorus-testing solution, cork and shake the tube and allow the soil to settle. Then, with the tin rod, stir the solution gently, immediately comparing its color with those on the phosphorus color chart. If the color compares with that designated "A" on the chart (and this is true in the case of nitrogen and potash as well), then the soil has a minimum amount of that particular mineral, but when the color checks with B, C, D, or E, then more of the mineral is required in the soil; the actual amount being specified in the booklet.

The final test is to determine if there is an adequate amount of potash in the soil. This is just a trifle more complicated than the previous tests, as we have to add two solutions, but that's about the only difference. In the specially designated test tube, place soil taken from the composite sample to a depth of a quarter of the tube. Add enough potash-testing solution No. 6 to fill the tube three-eighths full. With the second bottle, solution No. 7, bring the contents of the tube to the half-full mark and shake the mixture thoroughly. When the soil has settled, compare the color of the liquid which separates with those of the potash color chart. If the result indicates the presence of a minimum amount of potash, then we have no particular need to worry on that score, though in each case where only the minimum of any of the three essential minerals is present, it is suggested that a certain percentage be added.

After the soil-testing set has been used, all the apparatus should be thoroughly cleaned and packed away, ready for use.

Any deficiency in the three major minerals, though, can specifically and easily be remedied without employing a general fertilizer. The latter is very necessary when one doesn't take the slight amount of trouble necessary to determine just what minerals are present or are deficient in the soil. Each general fertilizer formula contains, in varying proportions, nitrogen, phosphorus and potash, and a great deal of inert material. So by using only the chemical necessary for your soil, you are accomplishing a desirable reaction for the plants at the least expense to yourself. A two-dollar set such as the one described will make twenty individual tests or five complete analyses, and it is, of course, possible to get refills so that one always has the basic apparatus necessary right from the time of the initial investment.

Gardening intelligently will result in better flowers, foliage and root growth and a garden that will be a greater source of joy from the knowledge that you have every possible favorable soil condition for your plants.

The tests consist of soil and liquid in test tube and a comparison of colors on the chart. The potash test is a trifle more complicated in that it requires two solutions, otherwise the procedure is the same.

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THIS MONTH IN THE GARDEN

By J. M. ASHER

WE ARE not going to ask for a show of hands just now, but we would like to know how many of our readers have made garden notes this spring. One sure way of securing the results we desire in successful color combinations is to observe each month the gardens of other people. For this purpose a garden notebook is really indispensible.

One interesting planting we noted recently was made with bulbous flowers planted last November, comprised of Dutch iris in the background, tall in growth; then came the yellow Daffodils of medium height, with a scattering of Ranunculus. In the foreground a double row of Hyacinths was bordered with blue, yellow and white Violas. As a low ground cover, seeds of Virginia Stock had been scattered throughout. Although its final appearance was that of spring dispensing her loveliest colors with a free and lavish hand, an experienced gardener would have sensed careful planning back of the resultant beauty.

This is not the time of year to plant the garden described above, but to succeed in building the garden that will give us the greatest amount of satisfaction, that garden must be planned, and planned carefully. First we must have a clear idea of the effect we want, then determine how, when and where to plant to attain that effect.

Here is where the garden notebook will prove its usefulness. Notes taken month by month of blossoming plants and shrubs that we have admired either in a nursery or in a friend's garden, along with the correct time and methods of planting and their proper care, will be found to be of untold value to us when the planning of our own new beds is about to get underway. Memory sometimes proves a fickle partner in such ventures, and a businesslike method of tabulating our garden possibilities is sure to prove an endless delight when put into actual form.

A few days ago I rediscovered a flowering shrub that I had known for three or four years without appreciating fully its rare beauty or possibilities if included in the well-planned garden. Its name is Chamælancium ciliatum or Geralton Wax Flower, and it is really one of the most beautiful and satisfactory of the flowering shrubs. The specimen by which I was intrigued was planted along a wall and formed a perfect silhouette. Its heather-like foliage combined with the small, dainty mauve pink waxen blossoms made a marvelous effect while the shadows cast on the wall completed the picture. These flowers last from two to three weeks after cutting.

Now April is really a flower month in California, and a month when planting of endless varieties of flowers, shrubs and trees can be accomplished. Especially is this a good month to plant shrubs and evergreen trees. Popular and most spectacular in the color picture just now are the flowering peaches. Deep rose, light pink, white and variegated, all are worthy of a place in the garden, but they require space and sunshine.

The Orchid Tree (Bauhinia) will soon break with flowers. By planting them this month we can be certain of their beauty in our own garden next season. These blossoms so nearly resemble the Cattleya Orchid that they can be used most successfully in a corsage as a substitute.

Soon the Jacaranda will command our attention with its fresh, fern-like foliage and myriads of deep lavender blossoms. These trees will develop into wonderful specimens and will fit in with various types of architecture. Crepe myrtles are very satisfactory in the interior, where they bloom during the hot weather. We mention the interior because these trees or shrubs tend to be susceptible to mildew along the coast.

Tropical fruits have won high regard as garden specimens, and when planted and maintained properly are quite worthwhile. If you want citrus trees, avocados, or any other fruits to thrive, do not plant them on your lawn areas. Select an area that can be cultivated and kept free from other growth. As background plantings or borders they are most at home. Fruit-bearing trees can be moved successfully if they are planted properly, but if one must skimp a little on the expense of planting in order to buy the larger tree, then by all means select a smaller and less expensive tree and give it the right start. In planting, prepare large holes three feet square and fill in with bean straw and soil. First, bean straw three or four inches deep, then a like amount of soil, repeating until the hole is filled. Keep water running in the hole until the soil is thoroughly settled. As soon as it is dry enough, you can plant the tree. Coarse manure may be substituted for bean straw when desired.

We are assuming that you have already spaded the planting beds at least one foot deep and worked in the fibrous manure and peat, for flowers require this type of preparation. We have a wide selection of plants from which to choose. Ageratum, Arctolisgrandis, Asters, African Marigolds, Candytuft, Balsam, Cornflowers, Calliopsis, Coreopsis, Cosmos, Larkspur, Nicotiana, annual Phlox, Scabiosa, Salpiglossis, Verbenas, Wallflowers, and Zinnias.

Dahlia tubers are best planted after the middle of April, for when planted too soon they are likely to rot. Then, too, they should bloom in late fall and should not be planted too early.

April showers may bring May flowers, but do not depend too largely on them. Even and careful watering is necessary for best results. April brings a multitude of garden pests also that will demand careful supervision if your labors are not to be in vain. Conscientious efforts in every direction will leave you less mindful of summer heat when the earth is burgeoning with bloom as a result of your labors.

Outdoor furniture of wrought iron is both graceful and comfortable and now comes in several finishes besides white. Leatherette seats and backs are removable, washable and available in diverse colors. From Barker Bros. in Los Angeles.

GARDEN FURNISHINGS

ONE man says garden furniture is the same, yesterday, today and tomorrow, that seats, jars, sundials and bird baths were known to the ancients and will be familiar to the moderns of untold ages. Easy to say but not exactly true. Such things were in use in the days of the Caesars but the marble and stone benches of Nero's time could never have called to the homing householder as do the deep lounging chairs, the comfortable chaises longues, and the settees with their deep innerspring cushions of today. Above all things, the garden furnishings must aid and abet the enjoyment of the hours spent within its walls and, fortunately, this can be accomplished. While a stone bench may serve in time of need, it is not the answer to the modern quest for outdoor furniture.

Many new things are procurable and many old things used in a new way. Wrought iron has been good since time immemorial and is again a popular choice. It may be formally delicate in design, the borders following a lacey, floral pattern, or be sturdily handsome, decorated in a conventional manner. Iron combines well with glass and with brass, and with the latter a leather upholstery is effective. The metallized rust-proofing is an added advantage, and there are smart new metal finishes, guaranteed chip proof.

Rattan lends itself to designs that are the acme of perfection in line, pleasingly graceful, yet sturdy and compact, promising and giving comfort. Reed, finished in the natural color, forms a pleasant link between the garden and terrace. Each piece may complement the other in the color of the upholstery and, by the fit of the spring seat cushions and the deep back cushions, become havens of rest. A natural bamboo, upholstered in herringbone crash, is always good. Oiled pine furniture continues in popularity. It has the desired substantial outdoor look and because of its oiled finish is impervious to weather conditions. The chairs and seats are fitted with removable tufted seats and back pillows, the coverings for which may be selected from an ever-growing list of new fabrics. These are water and fog repellant, allergic to mildew and all in all fast colors. The combinations in pine are convenient, one being a wheeled table with an umbrella attached, ready for use in any section of the garden, and, also on wheels, are two chairs, well backed, with a table hospitably placed between them. Old Hickory is in accord with an old-fashioned garden, and the Mexican laced type of chair complements the pottery so frequently used.

Simple, effective landscaping makes a lovely background for distinctive outdoor furniture. From Cheesewright, Mason & Company in Pasadena.

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Master of Ceremonies

I AM honored to have been asked to act as the middleman between Roland Coate's jury of award and those who are about to receive these certificates of honor and of merit, and the reason why I feel so honored I shall reveal as I go along without definitely stating it. I am pleased because, having again assumed the role of city planner, I have been given this opportunity of warning all generous members of the Chapter that I am quite likely to draw on them for gratuitous service and advice during my term of office on the City Planning Commission and that, by way of compensation, I can promise them some thrilling problems.

I am particularly pleased because Supervisor Roger Jessup, Supervisor Gordon McDonough and Councilman Robert Burns and two of my confreres on the Commission, President Nolen Allen and Vice-President S. P. Lev, are with us tonight, for their presence not only indicates governmental concern regarding good architecture but also gives emphasis to the importance of a close relationship between architects and city planners which should and must obtain if the city is to be, in Lewis Mumford's words, "with language itself man's greatest work of art."

In Europe that relationship has never been lost since the days of the building of Renaissance and Baroque cities, but in this country the architects' talents have been only occasionally employed or encouraged in the designing of cities. To be sure, some twenty-five years ago, when every city and hamlet had to have a civic center, we architects spent fabulous hypothetical dollars on countless little and big hypothetical Versailles, and recently, in some housing projects, architects are suggesting the advantages of proper platting over rows and rows of cemetery lots for happy living but, in the long run, we are thought too much the dreamers. In our enthusiasm for efficiency, which is seldom achieved in city building; in our haste to expand into something bigger, if not better, when we have too little time to think; in our relying almost altogether on the slide-rule for solutions and then covering our errors and obsolescences with a poultice, which we call zoning — in doing all these things we have rather forgotten the most important phase of creating, and that is first to determine on direction, to define the objective, which in city planning we term our dream city, quite unattainable perhaps, but of surpassing beauty as well as of surpassing efficiency — an ideal which we must always have before us not only as a guide but also as a daily inspiration, a daily challenge.

That the Los Angeles of several generations ago entertained such a dream city I am reasonably certain. But I am also certain that they did not then think in terms of a million and a half population. In 1910 the city had three hundred and twenty thousand people; today, a short thirty years later, almost five times as many. As a metropolis Los Angeles is barely twenty years old and it is therefore silly to rebuke her leaders, governmental, commercial, and social, for shortcomings in several directions. In these last twenty years the principal job in hand was to provide, as quickly as possible, pavements, schools, sewage and water lines, and the million and one other requirements of a rapidly growing community. There was little time for reflection and for acquiring all the advantages of older and settled cities. Mistakes were made and freely acknowledged. The wonder is that so much splendid work was done, so many splendid institutions established. But a city of a million and a half needs a new vision and we, like Chicago, Cleveland, St. Louis, Cincinnati and Minneapolis, must dream a second dream — a vastly greater dream city, vastly more complex but just as beautiful.

What an opportunity for architects! What an opportunity for the Chapter! What if we could establish an atelier, not this time for students, but for the study of civic problems, for germinating of ideas of civic beauty, for having a part in the biggest Big Business in California.

I wish that I might prophesy that Los Angeles will grow no larger and that from now on she will go in for quality rather than for quantity. But I am afraid that she is only beginning. I am afraid that, before the century has come to a close, Los Angeles will have become the New York of the Pacific. The rising sun of Asiatic commerce will cast its warmth increasingly on our shores and this southern port will get the lion's share. I dread to think of it, but I can see the San Fernando Valley become a huge, dismal Brooklyn, a vast fertile valley already condemned to be commonplace by an utterly unimaginative north and south gridiron street system covering the entire area; I can see the lowlands to the south of us transformed as were the early swamps of Chicago transformed into the present Loop district; I can see Azusa, Whittier, El Monte well within the confines of the city; I can see Santa Susana Valley crowded with satellite towns; I can see reshaping in many directions. It is not a happy picture, at best. It is a dreadful picture, if you can visualize this growth progressing, like a cancer, without plan, without organization.

Well! It is somebody's job to study these tendencies — to evaluate the forces that are operating and do something about it. The first step in the preparation is to plan. It means gathering information as to trends, and a

(Continued on Page 34)

The pleasant terrace at the home of Mr. and Mrs. Harold P. Ullman in Beverly Hills is an invitation to a pleasant afternoon. Ralph C. Flewelling, A.I.A., architect.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

PHILOSOPHIC LITERATURE ON GARDENS

LITERATURE on gardens is of two kinds—philosophic and technical, for at work in a garden that same elusive spirit of entire contentment slips into a man's heart which travels on a curl of smoke from his pipe. A square yard or so of earth becomes that magic isle which kings and commoners have sought and for which men have restlessly voyaged the seas. "Yes, in the poor man's garden," someone wrote, "grow far more than herbs and flowers—kind thoughts, contentment, peace of mind, and joy for weary hours." And they grow likewise in the garden of the rich man, who may have found himself poor without them.

The scholastic in the monastery evolving a creed discovers words and evidence laboriously which come inevitably and simply to the man with his hands in the soil. He worships with believing honesty the Creator of that which rises in colorful perfection before his eyes. "Oh, Adam was a gardener," wrote Kipling, "and God who made him sees that half a proper gardener's work is done upon his knees." And in Shaw's "The Adventures of a Black Girl in Her Search for God," the black girl learned that "the best place to seek God is in a garden. You can dig for him there."

Gardening is the oldest of occupations. "There is no ancient gentlemen but gardeners," said Shakespeare. Many old proverbs referred to gardening as "This rule in gardening ne'er forget—to sow dry and set wet."

Doubtless most of the rules which were applicable in the Garden of Eden are still so. Indeed, the same mischief now takes place in our gardens which happened in the Garden of Eden. Christopher Morley, in his *New York Post* column some years ago printed a verse by an unknown reader—

"I used to love my garden,
But now my love is dead,
For I found a bachelor's button
In black-eyed Susan's bed."

However, I rather suspect that heaven did not frown on such mischief any more than the Lord scowled at the errors of Adam and Eve in the garden. I have always thought that Adam did not really become a human being until he ate the apple, and that we should date humanity, with all its dreams and foibles, from that moment.

What I prefer to think is that the Lord, being fond of his Garden, expelled Adam not for eating the forbidden fruit but for not doing the weeding. It was such a pleasant place that Adam may have preferred to relax and enjoy it. But "great weeds do grow apace," we read in Shakespeare—and see in our gardens. The Lord probably felt about the Garden of Eden as Kipling did about England—

"Our England is a garden, and
Such gardens are not made
By singing: 'Oh, how beautiful!'
And sitting in the shade."

Our world, where "great weeds do grow apace," is, as Jeremy Taylor commented, "no place to sit down in . . . you must rise as soon as you are set; for we have gnats in our chambers, worms in our gardens, and spiders and flies in the palaces of the greatest kings."

I don't believe the Lord fired Adam from the Garden because he "sinned," but because he became forgetfully relaxed in paradise, not knowing it could never last unless he contended with the weeds and the bugs, the "spiders and flies," that exist even in paradise.

WHEN SILENCE IS LEADEN

There are always enough books on the "art of conversation," such as a new one, "Conversation Please, A Clinic for Talkers," by Loren Carroll. But I know that what I and more people would like is a guide on how to talk over the telephone, in which the art of conversation is modified by the fact that you can't see the person to whom you are talking. Someone wrote that Macaulay had "occasional flashes of silence that made his conversation perfectly delightful." But such silences over the telephone seem to sever the mechanical connection and to invoke the vast space which exists between the two talkers and which, once fallen, becomes difficult to lift with ease or grace. Those judiciously selected silences, which Carroll praises, can't be adapted to a phone conversation.

The fact that, over the phone, you are talking to someone not present makes you unable to judge the effect of your remarks. In parlor conversation the face of your listener is something of a guide or signal as to whether you are on the right track, whether you should continue or shut up.

I suppose if Julius Caesar or some ancient were to visit the earth today nothing would perhaps seem more queer to him than to come upon a person telephoning—talking to a mechanical device as though the listener were able to interpret the expressions on his face.

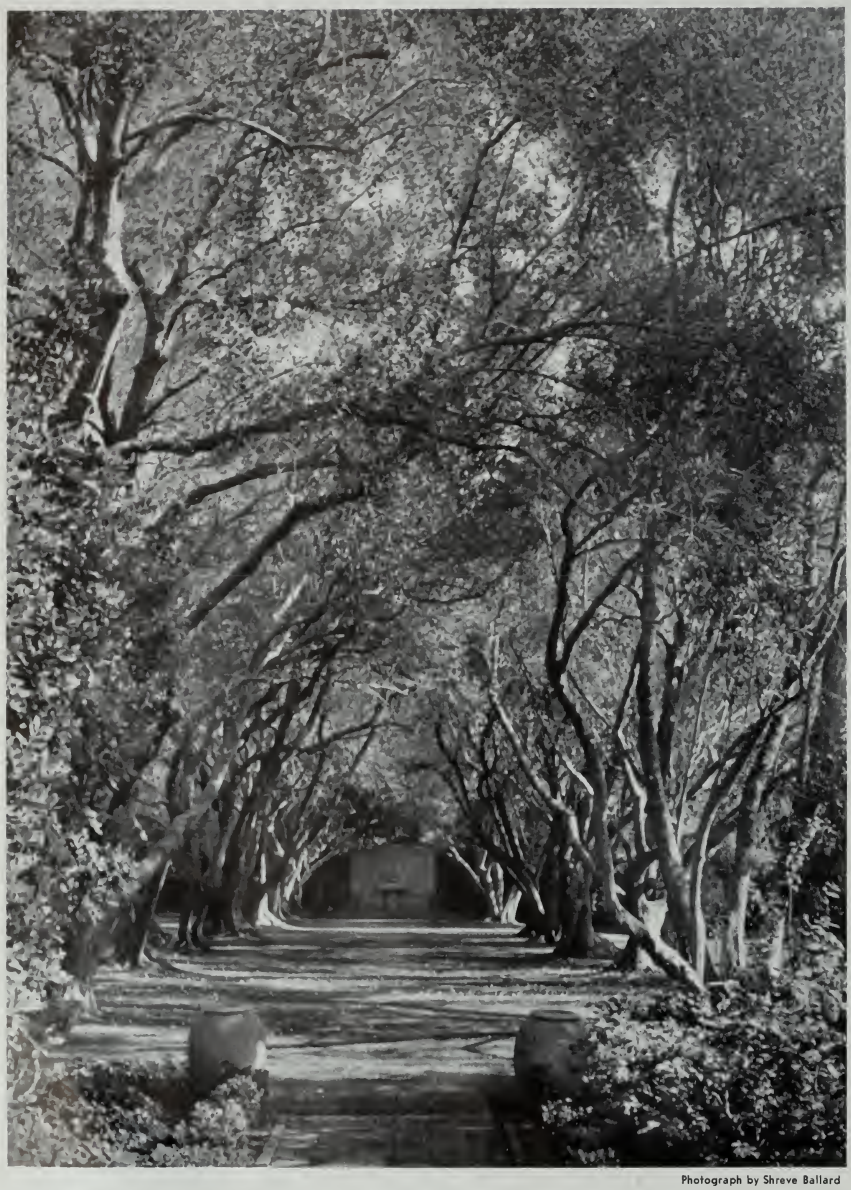
"SOUP AND FISH"

Elizabeth Hawes calls her new book on fashion, "Are You Comfortable In That?" A lady today is perhaps the first since Eve who could reply to that inquiry with an honest "Quite."

The current variety in women's hats seems to be only the gathering into one period of the historical diversity in that article. In 1711 Joseph Addison wrote in *The Spectator* that "There is not so variable a thing in nature as a lady's headdress." But men have also had their moments of strange headgear. The Duke of Wellington wrote to a friend in 1840 about men's haberdashery—"I never saw so many shocking bad hats in my life."

Addison could likewise have written something eternal if he'd said, "There is nothing so variable in nature as ways to cook fish." Madame Prunier's famous fish cookery book has been adapted for American readers by a chap named Crosby Gaige. The book contains a thousand fish recipes. I expect that the new "Wining and Dining Quiz" would be handy for guests at one of those fish preparations. This is reported to be the first quiz book on food and drink. The hostess will ask, "What is it?" and everybody guesses.

Another new cookbook is advertised to have 500 new recipes, and "The World Wide Menu and Cookery Book" contains "hundreds of tested recipes from all over the world." A man's heart may be American, but his stomach becomes a conscienceless traitor. In early American life Daniel Webster could vow "I was born an American; I live an American; I shall die an American!" But today, with all the foreign recipes—with Madame Prunier's French fish recipes—Webster could only say, as he drew a chair to his evening repast, "I was born an American; I live an American; but, God forgive me, I may die a Frenchman."



Photograph by Shreve Ballard

An olive walk on the estate of E. Gavit Palmer in Montecito which proves the simplest things are the loveliest. Lockwood de Forest, landscape architect.

Santa Anita, already one of the most renowned and one of the most beautiful spots in California.

THE PROFESSIONAL LANDSCAPE ARCHITECT

By TOMMY TOMSON, A. S. L. A.

THE PROFESSIONAL LANDSCAPE ARCHITECT

AS IS true of many human activities, in the beginning works of landscape architecture were carried out by each man largely by and for himself. As he was his own farmer, forester, architect, engineer, physician and lawyer so he was his own landscape architect. But with changes in the economic and social structure, the discovery of so many new facts and the increase in the importance of so many known facts, all bearing upon his welfare and happiness, man came to recognize that one individual could not master them all, and hence to rely upon those who had made special studies in the various fields of human endeavor for advice in matters pertaining to their respective fields. Thus the professions of landscape architecture, architecture, engineering, medicine and law came into being.

As a separate profession landscape architecture is comparatively young. Within recent years there has come a general recognition of the value to the public of designed and organized cities and regions, of parks, parkways, and many other kinds of public areas, and a greatly increased interest in the development of private and semi-public grounds of various kinds. There is now an effective demand for designing skill using as materials ground forms and vegetation, and for designing skill in the arrangement of landscape and architectural forms in larger unities for public use.

This demand has been met by the rise of a separate profession—landscape architecture—because the materials and technique of this new field are not those of the older allied professions of architecture and engineering, and are quite as difficult to master within an ordinary lifetime. And in no field is it possible to design effectively "on general principles" without a detailed personal knowledge of the materials and technique.

The professional landscape architect ordinarily practices his profession in either one of two ways: (1) as a private practitioner, in the same manner as a lawyer or a physician; (2) as an employee of some semi-public or public agency. In the first his sole remuneration is an openly stated compensation received directly from his client for services rendered. In the second he receives a salary for his services.

In either capacity, as private practitioner or employee, the professional landscape architect undertakes an obligation to protect the legitimate interests of his client, or employer, to the best of his ability in all matters confided to him. This relationship places him in an exactly opposite position to one who is in the service of a surveyor of landscape materials of any kind.

THE SPHERE OF LANDSCAPE ARCHITECTURE

Landscape architecture is concerned with the functional organization of ground and water forms, vegetation, and structures, for human use and enjoyment. Its professional practitioners are land planners whose sphere of usefulness extends from the design of the tiniest plot to the planning of cities and regions. The degree to which the contributions of other professions is of value in physical planning depends upon the general character of the problem in each case. As questions relating to architecture, engineering, sociology, law, economics, etc., assume importance in any problem those qualified to answer them should be consulted until, as in the case of city and regional planning, the successful solution of the problem requires the collaboration of many minds.

Ordinarily the landscape architect designs and advises regarding the arrangement, and directs the development, of land and the objects upon it in connection with three general classes of work: private, semi-public, and public.

Commonly associated in the public mind with private work, it is of interest to note that the contributions which landscape architects are qualified to make toward the solution of problems of a public nature are being increasingly recognized, sought for, and used. Coincident with this recognition of the value of the landscape architect in connection with the design of public works is that of their ability to administer these areas. They are being called, to a constantly greater extent, to occupy positions of an administrative nature, particularly in connection with parks and park systems and large land-planning projects.

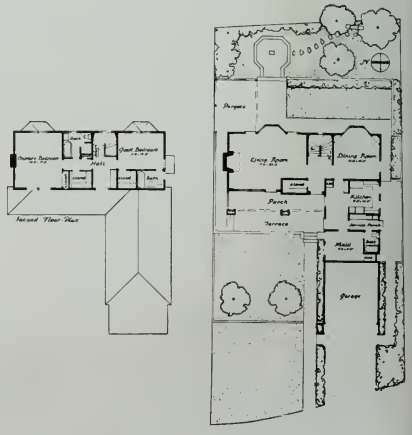
Typical examples of problems on which the landscape architect is consulted are:

(Continued on Page 35)

Photographs by Miles Berne

THE RESIDENCE OF
MR. AND MRS. ARTHUR ECKMAN
in Los Angeles, California

WINCHTON L. RISLEY, A.I.A., Architect
J. LESLIE RAMEY, Builder
KATHERINE BASHFORD & FRED BARLOW, JR., A.S.L.A.
Landscape Architects

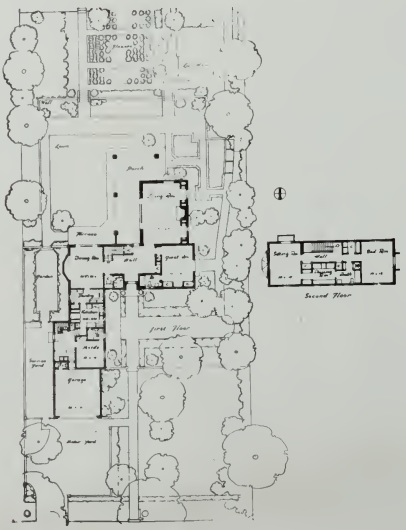


A feeling of southern charm pervades the vine-covered entrance of this dignified Colonial home. A long brick walk leads through ivy-covered grounds to a white picket fence that encloses a private little lawn. Here the guest is greeted from a spacious terrace where the front door painted a warm yellow stands out invitingly from the off white of surrounding walls. If the guest chooses he may follow a path around the house to the refreshingly cool pergola that serves as an outdoor living room. Here tall pine trees cast their shadows over beautifully landscaped flower beds and shrubbery. On each side of the bay window, doors lead into the living room where a generous fireplace spreads hospitality on chilly evenings. Tall bookcases built flush balance the fireplace wall. Opposite the bay window another door leads onto the front porch and terrace. The dining room with its bay overlooking the gardens is furnished in bleached provincial furniture enlivened by gaily colored wallpaper and bright glassware in the corner cupboards. Upstairs is the master bedroom and guest room, each with luxurious closets and a private bath.

Photographs by Miles Berne

THE RESIDENCE OF MR. AND MRS. SHERMAN ASCHE in Pasadena, California

WINCHTON L. RISLEY, A.I.A., Architect
J. LESLIE RAMEY, Builder
FLORENCE YOCH & LUCILE COUNCIL, A.S.L.A.
Landscape Architects



On a large lot in Pasadena, the residence of Mr. and Mrs. Asche sits well back from the street and is approached through a lawn of ivy and beautiful trees. The motor court and service quarters are located in the front, leaving the rear unencumbered for terraces, lawns, flowers and lath house. The house of stucco and shakes with a shake roof is painted gray with white trim, fitting nicely into its background of green. The living room and dining room look out onto the broad terrace, where sliding doors opening wide increase the feeling of spaciousness. Strawberry jars and potted plants add to the charm of this outdoor living room. The interiors are furnished with fine old English antiques and comfortable modern pieces. In the living room the walls are covered with a warm colored grass cloth, the woodwork is of kaal wood in a natural finish, with the fireplace wall completely paneled in the kaal wood. The fireplace itself is of St. Genevieve marble, a warm rose color. The room is carpeted in a beige chenille, the draperies are a plain textured material darker than the walls. Two big wing chairs and the large sofa are covered in a cheerful chintz, while one of the big chairs is upholstered in blue to match the vases on the mantel. Interesting old French and English prints add color and harmonize with the country feeling of this lovely room.

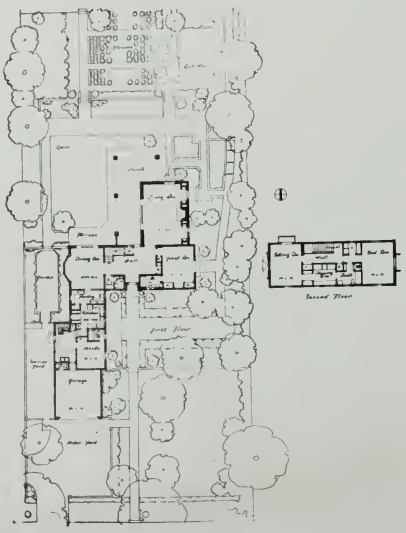
Photographs by Miles Berne

THE RESIDENCE OF MR. AND MRS. SHERMAN ASCHE in Pasadena, California

WINCHTON L. RISLEY, A.I.A., Architect

J. LESLIE RAMEY, Builder

FLORENCE YOCH & LUCILE COUNCIL, A.S.L.A.
Landscape Architects



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MAKING BUSINESS A PLEASURE

LOS ANGELES OFFICES OF O. C. FIELD GASOLINE CORPORATION

WINCHTON L. RISLEY, A.I.A., ARCHITECT

The wise executive surrounds himself and his associates with beauty as an inspiration to better business. The simple, almost severe exterior carries the name in effective bold letters across the top, wide modern windows are shielded with Venetian blinds and a strip of green planted with Buxus japonica and flowering shrubs is a pleasant surprise. The interiors, efficient and business-like, are beautiful in appointments and detail. The president's office is paneled in walnut veneer with floor of asphalt tile. Modern furniture is upholstered in leather and a simple fireplace without mantel has a rich facing of green marble. Triple windows and a door lead out to the climax of this compact establishment, a patio breath-taking in its loveliness.

A beautiful olive tree, a slender Jacaranda, potted plants in bloom and stunning rattan furniture offer complete relaxation.

A small tiled pool is filled with water lilies and on hot days the spray turned on full, is wonderfully refreshing. Business in California is a pleasure. Simple, modern, distinctive, this building received an Award of Merit from the Southern California Chapter of the American Institute of Architects.

Photographs by Miles Berne

THE RESIDENCE OF MR. AND MRS. FRANK H. POWELL

STANFORD WHITE, ARCHITECT

INTERIORS BY BARKER BROS.

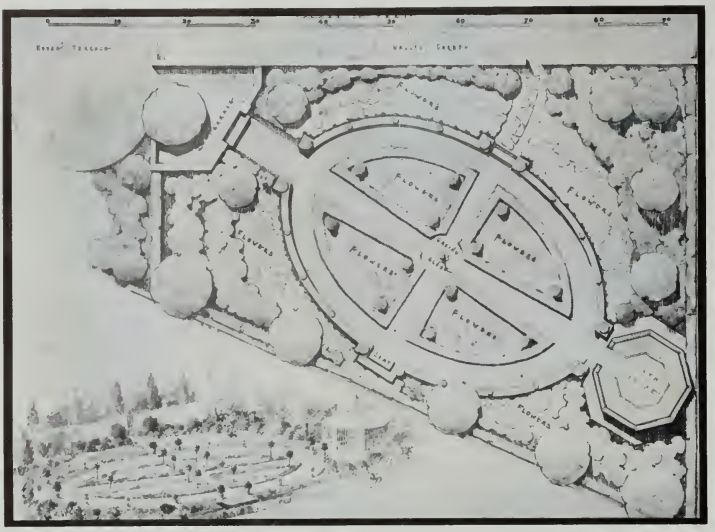
Photographs by Maynard L. Parker

One of Los Angeles' old mansions, a dignified Georgian residence designed by Stanford White fifty-five years ago, was recently moved brick by brick from its moorings in the old West Adams district. One of the rooms added to this manor was the morning room. Cheerful and sunny with a large circular expanse of windows it is used for breakfasts, lounging and restful relaxation. The paneling is bleached oak with tubular lights concealed in the cornice, the walls and ceiling and rubber flooring are a soft turquoise. The furniture of bleached wood is upholstered in a textured fabric of the same color. The large round table has a top of rough glass one inch in thickness, the small chairs are covered with pale yellow leather. The draperies are of raw silk, a deep eggshell in color with a heavy edging of turquoise.

In the small daughter's bedroom, ivory beds are tufted in French blue with spreads to match. Draperies are ivory glazed percale with blue trim, the carpet a natural string color, the chaise is upholstered in a French brocade of dusty pink and blue.

In a home that is regal and grand in its appointments the library is an informal retreat. Here two massive sofas upholstered in a brown homespun flank the fireplace. The heavy carpet is fawn color, the heavy woodwork mahogany brown in tone. Deep, rich comfort make this essentially a man's room.

Interiors under the supervision of Margeruite Johnson—and that is the way she spells her name.



WHY WE HAVE CUTTING GARDENS

By RALPH D. CORNELL, F.A.S.L.A.
Landscape Architect

FLOWERS must be seasonal, of necessity, since nature has worked out a plan that man has been unable to modify in any marked degree. Strive though he may, he seldom can force flowers to bloom satisfactorily out of season, excepting as he may be able artificially to control the conditions of temperature and feeding; and the average home gardener does not have facilities for such control at his disposal.

In this regard it is interesting to note what a difference in the thrift and condition of plants and flowers just a few degrees of temperature may make. Most things have a definite range of temperatures, humidity conditions and sun tolerance within which they thrive, and any variation in either direction, beyond the extremes of these limits of tolerance, are obviously detrimental if not actually fatal to the health and life of the plant. How we do try to start our stocks and snaps early so that we may have mid-winter blossoms; and how the warm fall days do contrive to hold them back, encourage blight or rust, and often kill the plants outright. And by the reverse process of temperatures, those things that like warmth, such as zinnias, cannot be grown successfully too early in the spring or late in the fall.

This thermostatic control that nature exercises over the vegetable kingdom has separated plants into very definite groups, the possibilities and limitations of which dictate in large degree what we are able to achieve in our gardens at different seasons of the year. Of course, a true Californio wants a garden that can be maintained at the *n*th degree of perfection for three hundred and sixty-five days of the year, with an extra day thrown in on Leap Year. But this cannot be, even in our land of sunshine and optimism. From the standpoint of good flowering effects it is an achievement for the average gardener if he succeeds in having a superb color show in his spring garden and a striking chromatic display in the fall garden.

Above, the plot plan for the cutting garden of Dr. and Mrs. P. G. White. Below, a view of the garden upon completion and ready for the enjoyment of its owners.

Of course all things are relative, so that a spring garden display may be timed for early, middle, or late spring. We may have summer flowers, early or late, that merge from the spring or into the autumn effects. But for the most part the average plant must lie in the ground for many weeks before it is ready to send forth flowers. And when the flowers do appear, their span of beauty is apt to be short in relation to the months they have spent getting ready to put on their lovely act. This circumstance often leads the gardener into the hope and attempt of prolonging the flowering period of his garden by mingling plants in a way that, as one passes its prime another is ready to take its place and continue the flower display. This method can be successful in a degree and up to a certain point but, after all, every flower has its day and when that day is past there is a bare spot in the garden picture.

Annual plants, or those treated as such, may be removed when they have passed their prime. Most perennial things must be left in the ground, though the roots or bulbs of some kinds may be removed and replanted later on. Regardless of such methods, however, it is inevitable that the flower garden must have its unattractive moments as well as those of gay color. Stocks planted in the fall do not bloom for several months; and chrysanthemums set out in April or May blossom the following October. Such fact constitutes part of the problem and pleasure of gardening and must be borne in mind when the garden is planned.

Not only do all flowering plants have their periods of dormancy and growth when flowers are conspicuously absent but, very often, after the flowers do appear their most satisfactory use is for cutting and arrangements within the house. They then are picked and again the garden suffers loss of its bright colors. Thus, one way or another, the garden acquires its flowers but to lose them — which leads us to the definite conclusion that a garden built of flower colors alone is, at best, a transient affair. It may be glorious and grand for its moment, but the moment is limited; and there are long weeks of faithful care and expectant waiting when one must live in the hope rather than the reality of a flower garden. Accepting this as the way of life, at least among plants, one might well ask the answer when he wishes the garden to be attractive over the major portion of the year instead of just during its flowering period.

The solution simply is this: Build a garden that is in good proportion, well-designed and organized and structurally complete without being dependent upon seasonal bloom for satisfactory effect. When the color does appear it will enhance the beauties of proportion and form and texture, add to the lasting charm of

(Continued on Page 36)

THE UNIVERSITY OF HAWAII

By RALPH D. CORNELL, F. A. S. L. A.
Landscape Architect

CONCEIVED and founded as a "land grant" college, through an act of the Legislature in 1907, the University of Hawaii had its inception as "The College of Agriculture and Mechanic Arts." This little college was opened on the site of the present University on February 3, 1908, with a faculty membership of two and a total student enrollment of five. Today the University of Hawaii has a faculty of about two hundred and fifty and a total student body of some thirty-three hundred or more, including winter, summer, and special courses.

In 1911 the Legislature changed the name of this young institution to that of the "College of Hawaii," but it was not until 1920 that a legislative act became effective which definitely established the University of Hawaii as such. The school year of 1920 opened with an enrollment of one hundred and fifty-five students and the institution was well on its way to growth and prosperity. It is interesting to note that the first permanent building, which still remains as the Administration Building for the University of Hawaii, was built in 1912. In the accompanying illustration, this first building is in the center of the plan, at the top of the mall or quad, and just below the octagonal turning circle. So it is obvious that the present physical plant of the institution has grown, literally, about this first building as its nucleus.

By 1927 the student enrollment of the University had grown to a total of seventeen hundred and forty-two, with a faculty of one hundred and forty-eight members. With growth and expansion accelerating at a surprising rate, the physical needs of an enlarging institution became increasingly obvious, and it was in this year that the president, Dr. D. L. Crawford, arranged for the first comprehensive study of the campus plan. Since that time the planning of campus growth and improvement has been a progressive matter of study and surveillance, with the University authorities and the landscape architect working cooperatively to meet the needs for campus expansion as they have arisen. The accompanying plan is but the central portion of a larger campus, of some two hundred and twenty-five acres, that includes athletic field and track, drill grounds, University farm and experimental lands, training schools, and many proposed buildings. The little "College of Agriculture and Mechanic Arts" has, indeed, become a real institution.

The plot plan of the central portion of the University of Hawaii shows the correlation of the academic buildings.

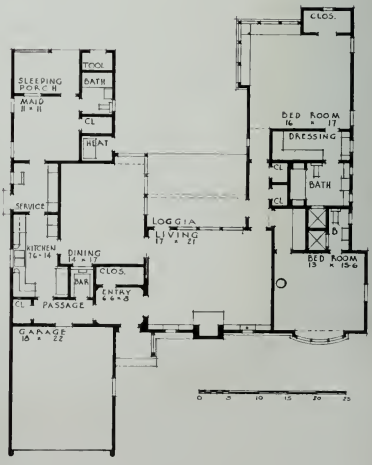
Everyone is interested in Hawaii — its people, its hospitality, its gorgeous scenery and lush vegetation, and the many fascinating complexities of its unusual life and environment. Those at the head of the University are concerned with the horde of eager youngsters at its door, not more than one-third of them Caucasian, but all of them clamoring for a university degree and an opportunity to take their place in world activities. It presents a problem far more complex and intensified than that of the average school, perplexing as it always is to find outlet and occupation for those who graduate from our institutions of higher learning. The president and faculty at Hawaii University are meeting the situation with unusual prudence, training students to a proper outlook on life and respect for honest occupation in the practical phases of our material world. The University has developed an outstanding department in the study of tropical agriculture. It is doing racial research in a School of Oriental and Pacific Studies. Both its student body and faculty are represented by individuals from many races that work together with delightful harmony and understanding. The fine ideals of the University are well expressed in the January issue of *Pacific Horizons*, where Dr. Crawford says:

"If orthodox racial attitudes prevalent elsewhere are not imposed upon Hawaii, if Hawaii is allowed to continue working out the problem of race relations in her own way, on the basis of mutual respect and friendliness, this little island archipelago may make a contribution to humanity of far greater importance than her tiny size would seem to suggest as possible. . . . The one outstanding problem remaining unsolved for mankind is how men of different race and culture are to get along with each other, without war. Perhaps Hawaii's way may prove to be the best."

Photographs by Mott Studios

THE RESIDENCE OF
MR. WALTER CAMP, Jr.
in Westwood, California

L. G. SCHERER, Architect
MYRON B. PERSONS, Builder
NARIN S. RIVERS, Landscape Architect
BEULAH G. SPIERS, Interior Decorator



One of Westwood's newest homes is another bachelor's establishment. A California style of house, the main living rooms open onto a loggia which is partly covered. Goodlooking rattan furniture is upholstered in practical oil cloth with reversible cushions. An expanse of lawn is bordered by large beds of cutting flowers.

In the living room the large broadloom carpet is off-white, the furniture is upholstered in old gold and chartreuse. Over the fireplace is an original by Toulouse Lautrec with small leaded windows on either side and interesting panels of bookshelves. Draperies of hand-blocked linen have a natural background with pattern in chartreuse and old gold.

In the dining room the walls are white with a frieze of hand-painted ivy. Draperies of English glaze chintz have the same colors. The rug is a soft shade of green. The bartender can enter his sanctum by a small door from the passage and dispense his wares in a truly professional manner.

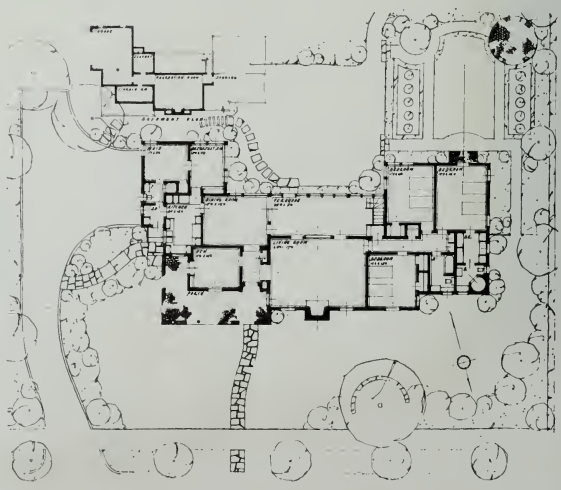
In the bedroom the large corner window has luxurious built-in window seats upholstered in yellow. Glass curtains are pale yellow with draperies of English glazed chintz in blues and yellows. The rug is a light gray, the chaise longue upholstered in a plaid of blue and yellow.

Photographs by Mott Studios

THE RESIDENCE OF
MR. AND MRS. JOHN H. HOWARD
in Whittier, California

ARTHUR HUTCHASON, Architect
RUTH SHELLHORN, Landscape Architect

The sunny view above shows the entrance to this typically California home with its ivy lawn and the willowy boughs of the pepper tree casting shadows on the flagstone walk. A wide driveway leads to the garage located under the maid's room. Laundry, storage room and a large recreation room with fireplace are also on the lower level. Upstairs the living room and dining room open onto a big verandah from which steps lead down to the formal gardens below. Designed for a family with three children, there are three large double bedrooms with two baths and ample closet space. Every room has two or three exposures both for pleasant outlooks and good cross circulation of air.



SMALL HOMES OF THE WEST

WHY HAVE A LANDSCAPE ARCHITECT?

By FRED BARLOW, Jr., A.S.L.A.

Photograph by George Haight

YOU who are about to plan a garden for that new small home may well ask yourselves these questions. What can a landscape architect do for you that you can't do as well for yourself? Won't any money be better spent on plants than on plans and services? After all, most of you have fairly definite ideas as to what you want in the way of a garden. Many of you know just how to realize them. Why have a landscape architect at all?

This is the line of reasoning followed by most small home owners, who feel that without much money left for a garden and that since it will have to be developed over a period of time, they are better off doing it themselves. But before deciding how to do your garden, consider the experiences of three friends and neighbors who built new houses at the same time. Their properties and budgets were similar but their methods and results were radically different. Their experiences may interest you.

One friend loved gardening and worked in his garden at every opportunity. There was no question about who was going to plan and plant his garden for he knew exactly what he wanted. So he staked it out, bought his plants and started work. Finding it more of a task than he anticipated, he hired some laborers to help and in a few weeks had completed his garden. There were all the plants he loved and a few interesting new ones he had found in the nurseries. The general effect was all right but somehow the rose garden seemed a little large in relation to his property, and his walks were already settling in spots. He had an uneasy feeling that his wife wasn't pleased with the planting in front but felt sure when the trees grew up they would look better and set off the house instead of cutting it into segments as they now seemed to do.

The second friend knew nothing about gardening so went to a nursery which advertised free plans. He gave them an idea of what his needs would be and in a few days the salesman appeared with a plan and planting list. The list of plants sounded fine and the pool and bird bath both appealed to his wife, but the total cost was more than he cared to spend. Two items in the budget, drainage and grading, seemed excessive so these were arbitrarily cut to fit. The salesman was a little dubious at this, but after all if the man only had so much money to spend, something had to be cut out and his business was selling plants. After the work was done the owners were delighted with the effect. They had a large lawn area to play on and their planting looked quite finished and complete. There were lots of flowers and fruit trees and they expected it would be fun working in their garden.

Both friends felt the third one was a bit high-hat for not only had he had an architect but now he was talking of his landscape architect. This third family was not high-hat but did have a love and appreciation for nice things. Their possessions were fewer but always nicer than those of their friends. In other words the old adage of quality rather than quantity governed their spending. In employing an architect they had been motivated simply by the desire to get their money's worth, and only through his services did they feel they could be sure of doing this. As this man told his friends, he considered the architect's fee the one possible insurance of *getting* all that he paid for in his house. With the garden, though, they knew what they wanted and their means were limited, they still felt the intelligent procedure was to have a definite plan of development. Only in this way would they be certain there would be no wasted effort in trial and error methods of planting. They were willing to pay a landscape architect for a plan rather than avail themselves of the free plan services as they felt one usually gets just what one pays for in this world. They reasoned that if the plans were free they were probably not worth much or that the cost of preparing them had been added into something else, a practice they instinctively disliked. As they expected to develop the garden over a period of time, a well thought out plan was of vital importance and so they had retained a landscape architect.

Just as their home was smaller and lacking in some of the gadgets found in the others, their planting looked a bit empty in spots, and one whole end of the garden had been graded and planted to vegetables for the time being. This eventually was to be an outdoor living terrace but until the trees grew up, it couldn't be used comfortably so it was no great hardship for them to wait a year or so to do the paving. Two-thirds of their money had gone into grading, drainage, soil preparation and similar non-horticultural items; but they were confident it had been wisely spent and were happy in the knowledge that a proper foundation had been made for future development. With the exception of their one nice oak in front, they admitted their plants were small and that they seemed very far apart but knew that in a year or so they would present quite a different picture.

(Continued on Page 35)

SOLID COMFORT

WINTER *Air Conditioning*
Summer VENTILATION

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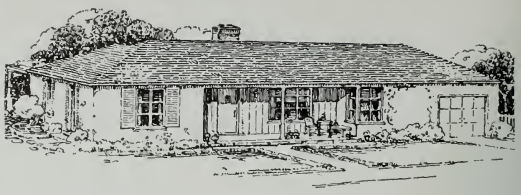
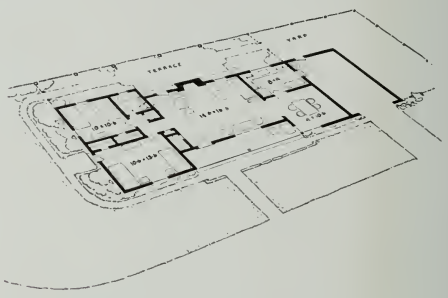


A very small house sponsored by California Arts & Architecture has been designed by Architect John Knox Ballantine, Jr., and built in Sunnybrae, San Mateo, as one of the model homes on the Exposition Tours. Costing approximately $6,000, it has the simple charm of a small cottage, but is unusually convenient and well laid out. The one-car garage balances the bedroom wing and opens into both the kitchen and the service yard, which is separated from the small but private rear terrace. The living room has good wall spaces and also opens onto the terrace. Two small bedrooms have space for twin beds and the little bath is available from the hall. A minimum of waste space makes this little house particularly desirable.



AN AFTERNOON IN A GARDEN

(Continued from Page 3)

The gay, vivid butterfly flitting in and out of this group and that is Mrs. James O'Kelly, scattering bright greetings and witty sallies. She admits the gardeners do a vast amount of work but it is her belief that the great success of the flowers in the gardens at El Encanto is due to the presence of the fairies, those tiny people of the night. Mrs. John Driver, who attended the recent meeting of the garden clubs at Houston, Texas, followed by a visit to famous gardens of New Orleans and Mississippi, knows the gardens of Santa Barbara thoroughly and pointed out many differences in planting and cultivation between the South and the West—fairies or no fairies.

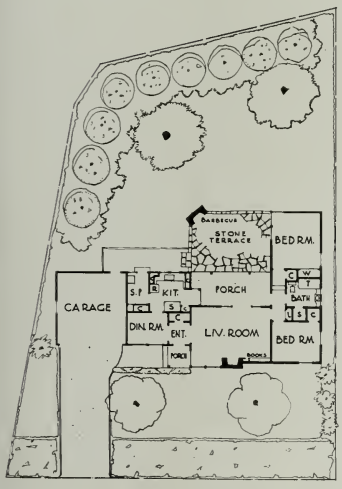
Just at tea time came the George C. Moseleys of Highland Park, Illinois, fresh from a ride and full of the delights of the trail they had followed. They declared all of Santa Barbara to be a garden. Tennis or golf will hold them tomorrow, since the world of sport continually calls to them. The scene changed with the changing light, and members of the group shifted and drifted, some returning to a favored book, others to take up a neglected piece of knitting. Among the latter was Mrs. Allen Ives of the Ojai and Pasadena, who was the center of attention — not because of her ability as a portrait painter but because she was knitting those intriguing new sport socks that are done without a pre-arranged heel, allowing the foot to find its own heel, clever and comfortable, according to accounts. Through the window of the lounge could be glimpsed Miss Leslie Beebe working out a jig-saw puzzle and enumerating, on request, some of the comforts and beauties of her New England home. The house was built more than a hundred years ago and belonged to that fortunate era when the builders were careful not only of every stick and stone used but adhered to a true and pure line. As the lights came on in the quiet town below, Mrs. C. G. Gobel and Mrs. E. C. Ferguson of Altadena voiced their enjoyment of the spectacle, and spoke of the many varying views of the valley and of Pasadena to be obtained from the heights of Altadena.

To join one group and stay for dinner came the Ettore de Zoros — he a sculptor of international note, his wife a charming Englishwoman. The studio of Ettore de Zoro is in the gardens of El Encanto, and here he has copies of his favorite pieces and many half-finished studies. St. Francis of Assisi is a source of real inspiration, and he presents him in varying ways. This artist works in metal and wood as well as plaster and bronze, but no matter what the medium it is not only the skill of the hands that holds the attention but the rare understanding the research and sympathy which underlies the work. There is an intellectual background to his productions, an indication of a real knowledge of the life of his subject.

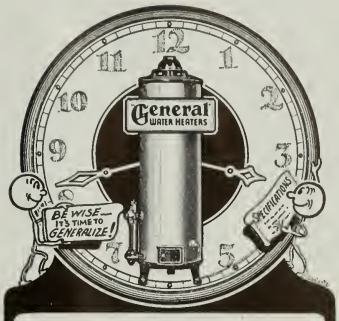
THE RESIDENCE OF MR. AND MRS. L. VIRGIL WADSWORTH

in North Hollywood, California

KERSEY KINSEY, BUILDER



In the front two live trees shield this small, pleasant home. The plan is compact and convenient but provides space for outdoor living. The living room opens onto the porch which can be reached directly from the bedrooms and also from the kitchen, so that dining out-of-doors is easily managed. The paved terrace is nicely private and has a large, practical barbecue in one corner. The rear planting is arranged both for openness and further privacy, the irregularly shaped lot being used to its fullest advantage. This little home is a good example that in a small house the simple things are the most pleasing.



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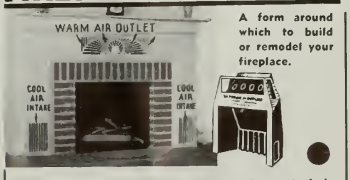

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WINNERS IN THE LOS ANGELES

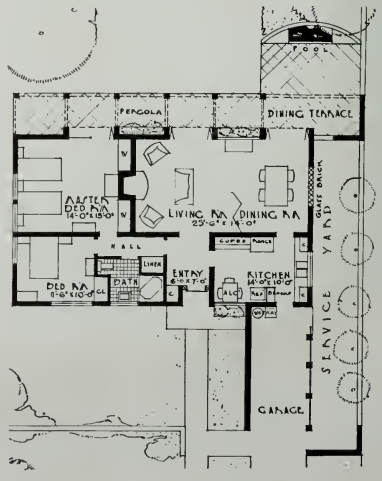
The winner in Class A, a small house for three people costing approximately $6,000. Designed by William Allen, architect.

With the ever increasing popularity of the small home the building industry is put on its mettle to keep pace with the demand without letting poor design and craftsmanship gain the upper hand. The Los Angeles Brick Exchange, fully aware of this and wishing to prove the practicability of its product in this field, recently held a competition. "The purpose of which is to stimulate an interest in sound planning and construction of low cost brick homes and produce results which will prove a worthy contribution to this important problem."

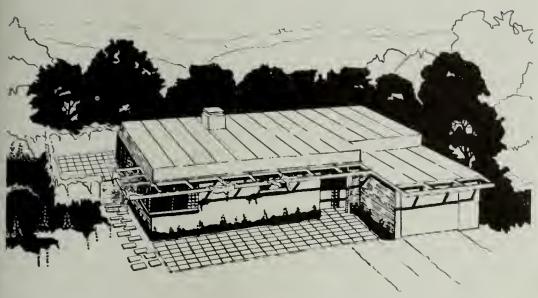
The theme of the competition was the "judicious enclosure of the greatest amount of convenient living area within the cubage limitation—or in other words, for the least amount of money commensurate with good character in design and sound judgment in planning."

Absolute freedom was given the competitors, the assumption being that all the houses would be eligible for FHA financing and appropriate in design and practicability to California.

The competition consisted of two groups. The houses in Group A were to satisfy the family needs and some of the desires of three people, which might be a father, mother and child. Those in Group B were to satisfy the same requirements for four people, a father, mother, son and daughter.



BRICK EXCHANGE COMPETITION



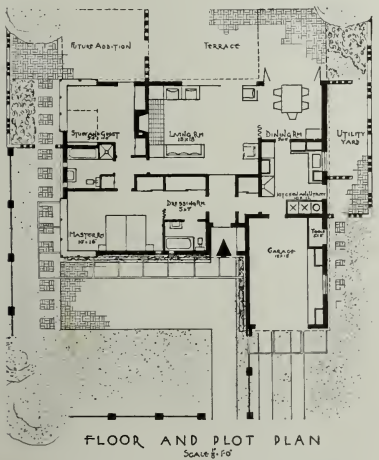
Second prize in Class A, has two bedrooms and two baths. Designed by Warren Vesper.

The judges of the competition were architects, Winchton L. Risley, Donald D. McMurray and Palmer Sabin, with H. Roy Kelley as professional advisor. Their decisions were based on the "imagination and ingenuity used to produce designs inspired by analysis of the functions and amenities of living and their relationship to California's environment." Due consideration was also given to economy—the greatest amount of space for the least construction cost.

One hundred and sixty-five plans were submitted which will be on display throughout April at the Building Material Exhibit in the Architects Building in Los Angeles.

In Class A the winning design was by Architect William Allen and the second prize went to draftsman Warren Vesper. Other winners were Alden Becker, Ross R. Hutchason and Paul E. Hayes.

In Class B strange as it may seem there was no design that fulfilled the specifications and no prizes were awarded. However five awards were made to Edward Esmay, Kenneth Nishimoto (two awards), J. R. Anderson and Robert R. Pierce.



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NEW PRODUCTS AND PRACTICES

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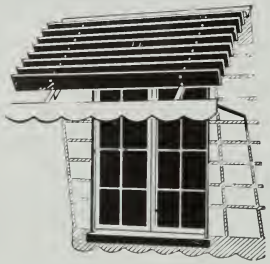
Shutter Awnings are one of the most effective ways of controlling exterior light, heat and ventilation, according to the manufacturers of wooden and metal shutter awnings. They control any degree of sun, air, light and shade, and are instantly adjustable to any angle desired. In closed position, shutters blanket the window opening in shade, deflecting the sunbeams. As shutters are opened to middle position, complete shade is maintained, yet circulation of air and unrestricted view is admitted between



the blades. From middle position to wide open, varying degrees of direct sunlight are permitted to enter. Sturdy construction of wood and steel guarantees a lifetime of silent operation, more economical than other awnings because the first cost is the last. Shutter Awnings are made in almost any size or shape to fit windows, porches, doors, and even patios. Made in two grades, Shutter Awnings are priced to suit almost any purse. Made by Hader Johnson, Inc., of Glendale, they are on display at the Building Material Exhibit, Architects Building, Los Angeles.

Streamlined Heater

"Seven Leagues Ahead" with the new Type TU Thermador Electric unit heater. This streamlined type of electric heater is particularly recommended where floor and wall space are at a premium. It is available in three capacities, 4 K.W. and 8 K.W. A specially designed fan (not exposed) is propelled by a heavy induction motor. The heater may be adjusted for direction by moving it on the "U" bracket. The heating unit allows heat to be dissipated as soon as the current is on. Wiring may be arranged, allowing the fan to operate alone for summer use. The size is fourteen inches wide, thirteen and one-half inches high, and five and one-half inches deep; overall top of "U" hanger, nineteen inches. More detailed information may be obtained from the Thermador Electrical Manufacturing Company, Los Angeles.

Zippy Fly Screen

Zip-In Fly Screens, frameless, rustless, all bronze, the latest in screens — and just four steps necessary to install them.

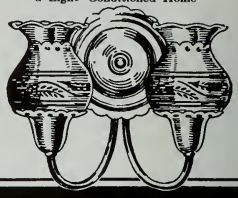
1. Two screws are driven into the window frame at the top. 2. The top rail of the Zip-In screen is placed over the two screws and locked into position. 3. Two screws are driven into the window frame at the bottom and the bottom rail of the Zip-In is placed over them and locked. 4. To draw the screen cloth taut, the slides in the bottom rail are pulled outward until the desired tension is obtained.

They are easily cleaned, do not rust, and need no painting. Each screen is packed in a strong, durable carton which can be used for storage. For washing, release the Zip-In at the bottom; being light and flexible, it easily pushes out of the way. Wash the glass in top and bottom sashes, then zip the Zip-In back into place, draw taut, and go on to the next window. Cincinnati Fly Screen Company is responsible for this unique arrangement, and it is on display at the Building Material Exhibit, Architects Building, Los Angeles.

New Steel Ironing Cabinet

The new steel ironing cabinets recently introduced by Worley & Company, of Pico, California, combine many attractive features such as a large size, safety iron rest which is chromium-plated and insulated, a pressed-steel swivel eliminating castings and braces, a tailored ironing board cover and pad attached to the board by means of patented Handi-Klips which hold the cover smoothly and are instantly applied. The large insulated iron compartment is big enough to hold a four and three-quarter inch iron and a folding clothes dryer. The pressed-steel swivel provides maximum strength without rachets. Replacements of the tailored cover and pad are secured by tearing off the attached tag and mailing to the company along with a small remittance.

Send for catalog "The Charm of a Light-Conditioned Home"



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A small, compact aluminum ladder that weighs only five and one-half pounds, yet enables a person of average stature to reach eight feet from the floor, has been developed by the Aluminum Ladder Company, 160 Fifth Avenue, Tarentum, Pennsylvania. Excellent for all household usages, it is equipped with rubber feet which will not slip or slide, and thus prevents scratching. It can also be used as a stool while working at a table or ironing board.

Farm Buildings

Of interest to architects in the Southwest where so many people are going in for vocational farming is the free service offered by the Louden Machinery Company of Fairfield, Iowa. Their huge file of plans will be of valuable information for those who have occasion to plan agricultural buildings. Architects, Louden's feel, plan very few barns, stables, etc., and therefore are apt to become a little "rusty." They also publish a booklet on barn construction.

New Hot Air by Westinghouse

The new office building of the Westinghouse Elec. and Mfg. Co. in Emeryville, Calif., uses no fuel but extracts heat from ordinary outside air. Operated automatically, a selected temperature and humidity is maintained by this new development known as the reverse cycle air conditioning unit.

Precast Concrete Units

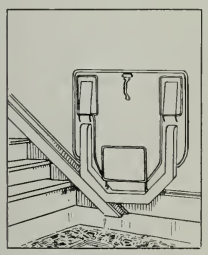
Cemenstone units of standard size and quality will be available throughout the United States. Poured forms will no longer be necessary; the structure of a fireproof building can now be built entirely of prefabricated concrete and structural steel. The Cemenstone Corporation will have headquarters in Pittsburgh.

NEW PRODUCTS AND PRAC

Domestic Elevators

A unique form of elevator, especially designed for home use, is being installed in many California homes by the Inclinator Company of Los Angeles. This "Elevette" is attracting the attention of home owners as well as architects for its convenience to those who find stair-climbing a problem. According to Mr. J. E. Dwan, president of the Inclinator Company, the "Elevette" has the endorsement of heart specialists, who recommend it for homes where there are physically disabled persons, or persons suffering from heart or asthma trouble, or old age. To these people it has proven to be a real benefit.

Located in the open stairwell, a corner of a room or hallway, the "Elevette" is made to harmonize with surrounding woodwork and furniture. Construction and installation are very simple. No superstructure or overhead construction is required. The car travels along a single steel channel enclosed in the form of a post. The power unit is placed in the basement or elsewhere—out of sight. Full electrical control is provided, including automatic stops, operating buttons on the car, and send and call buttons. Safety from every possible angle has been given full consideration.



In homes without facilities for an "Elevette," an "Inclinator," a miniature incline elevator, can be placed on the stairway, with folding platform and seat. The "Inclinator" takes up very little space along the wall and does not restrict the customary use of the stairway. It is operated by electricity and perfectly controlled by push-buttons and automatic switches.

Drilling Time

In concrete, brick, tile, slate, marble, and other non-metallic materials is reduced at least 50 per cent by the use of Carbide Tipped Flat Drills. They are used in portable electric drills, or hand braces, in drilling for the installation of expansion shields, and many other purposes. In addition to the time factor, these drills are silent, very accurate for size, and eliminate a great deal of the breakage of building materials suffered with the hammer type of drilling. They are available in sizes from one-eighth inch to two inches in diameter, and are manufactured by the Super Tool Company, 21650 Hoover Road, Detroit, Michigan.

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A new moulded cov
O-Base is made of as
sition, is flexible and
around curves. It is e
as it requires no key
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New Paneling

A new paneling made of
Presdwood and called Luxo
nounced by the Allied Display
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sylvania. This non-veneered
ing in made-to-order reprodu
of actual woods, marbles and
lacks the repetition and rest
of mechanically-processed mat
and costs even less than mass
duction methods.

Concrete Floor Paint

A new paint for concrete floors announced by the National Chemical & Manufacturing Company called the "Luminall Cement Floor Paint." It has the tenacious bonding power of alkyd resin, is easily applied, and has high coverage per gallon. It comes in paste form and thins with water. Other qualities claimed for this paint are that it does not chip, flake, or powder off.

Useful Booklets

The Wheeler Osgood Sales Corporation, 122 South Michigan Avenue, Chicago, has released a new booklet, No. 29, concerning its Woco-Laminex line of doors. It includes more than two hundred illustrations and layouts. The complete Wheeler Osgood line contains doors for virtually every residential and commercial requirement.

The Sherwin-Williams Company has induced Rockwell Kent, famous artist and mural painter, to edit a booklet on home painting, called the *Home Decorator*. Kent starts out by saying that "fashion in decorating is just so much spinach as fashion in clothes," and goes on to express his views and experiences gained when he was a carpenter and interior decorator. More than fifty color schemes for painting every room in the house have been assembled. The book may be obtained from all stores handling Sherwin-Williams paint products.

An instructive booklet on modern heat and sound insulation materials for concrete wall construction has been issued by the Pottsco Division of the Celotex Corporation. *Build Better Buildings with Pottsco Lightweight Concrete Units* describes the product and its uses in building together with illustrations, facts and figures. Part of the folder is devoted to a concise semi-technical explanation of heat insulation and draws an interesting distinction between sound absorption and sound transmission. The booklet may be obtained by writing to the Celotex Corporation, Chicago, Ill.

architectural lighting engineer in our Los Angeles office, 601 West Fifth Street. Write, or telephone MIchigan 7121.

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to his client; whether he likes it or not the city at large is also a client, although it be a silent one. And the client's obligation is not alone to his individual taste. He also has a silent partner — the city. Both are morally obligated to contribute their very best efforts to our dream city in the making and if they will not regard their enterprise in that light they must be considered as social liabilities. On the other hand, a profusion of architectural flowers will make the city appear noble, the habitation of a high-minded population, a satisfying expression of the results of a generous and splendid educational system. If the trellis happens to be mediocre, as is likely in the

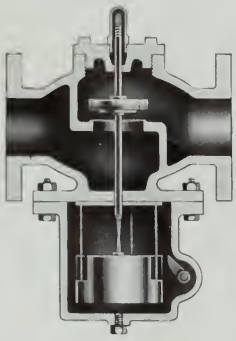
ections of almost any city, the nobility and profusion of its perfect s will tend to soften the indictment against it.

providing beautiful architectural flowers, even in profusion, is not gh. We must do away with the prevailing architectural chaos and hy which now so mar our American cities. I am not averse to rugged idualism in most instances, but team-work is far more effective in pro- g architectural harmony. Only when owners and architects will accept e principle that the basic unit of design shall be the city and not the indi- idual building will that disturbing weakness in our urban architecture be overcome. What Henry James referred to as "decent monotony" in neighbor- ing buildings has been the background in all really decent architectural groups or cities. Will this plea be forever a cry in the wilderness?

The awarding of these certificates, year after year, is therefore more than an applause for a meritorious performance. It is far more than that. It is a public recognition of a civic service well done, and I wish that it might be a part of a municipal government program to make these awards. I wish that it might be the pleasant duty of the City Planning Commission or the Art Commission or even the Mayor with the help of the Chapter to so salute the winners. The city at large has become a beneficiary through your contribution and governmental recognition thereof should be made through channels other than that of the tax assessor. I hope that this thought may be conveyed to Mayor Bowron.

And now for saluting the Flowers of '38 as designated by the jury of award and the distribution of the certificates.

On behalf of the City Planning Commission (I wish that I had authority to say "On behalf of the city") I wish to express appreciation to the Chapter for having inaugurated this program of awards. On behalf of the City Planning Commission I wish to congratulate the owners and their architects who have been awarded certificates. And to those who have not received certificates but have contributed fine flowers for our trellis I wish to say a word of commendation. All fine flowers, large and small, are thankfully received.



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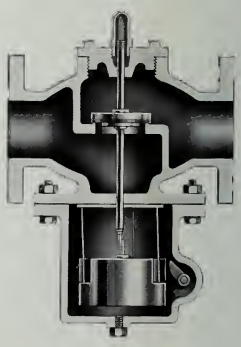

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BOOK REVIEWS

ORNAMENTAL PLANTS FOR SUBTROPICAL GARDENS. By Roland Stewart Hoyt. The Livingston Press, Los Angeles. $3.15.

IS THE most complete and accurate book of its kind yet published. Not limited to southern California in its scope, the plants listed therein are suitable for use in the extreme southern portions of the entire United States, wherever winters are mild.

In this book Mr. Hoyt has classified and listed our subtropical plants under many headings which he broadly classifies under captions of general lists, structural form, cultural aspects, purpose adaptation, ornamental characters, distinctive qualities and garden miscellanea. If one wishes to know what plants will grow in a bog or on an arid hill, those that require shade or will endure heat, those that grow uprightly slender or broadly spreading, he need but turn to the list, so designated, for his information. If knowledge, more detailed than the list of plant names, is desired one need but turn to the compendium, alphabetically arranged, in which characteristics and adaptability of each plant are described in detail. In addition to all this a planting calendar gives month-to-month information for the entire year.

Such classified and consolidated information represents months of labor that the average individual could not spend for himself. As presented, the book can be of invaluable service to amateur and professional, alike, wherever it is wished to select plant varieties for special landscape effects or conditions of environment. Mr. Hoyt, as a practical landscape architect, has spent years in the study of plants for landscape values and in the compilation of the data which he here presents to the public.

By RALPH D. CORNELL, F.A.S.L.A.

PORTLAND CEMENT. By Richard K. Meade, M.S. Chemical Publishing Co., New York, 3rd Ed. 707 pp. $10.00.

OUTSIDE the industry, the manufacturing processes involved in the production of portland cement and the effect upon this universal building material both of its raw constituents and industrial technique, are little understood. In this carefully prepared standard work, covering the technique of portland cement manufacture, from the quarry to the finished product, Mr. Meade has produced a highly-detailed, exhaustive exposition of an intricate technical subject in a manner clear, concise and readable.

Due to rapid technological progress, physio-chemical understanding of portland cement is an extremely fluid subject and hence Mr. Meade's work should be considered as a foundation rather than a substitute for current technical literature. Because of increasing interest taken by engineers in the effect upon concrete of the chemical properties of portland cements, the book is recommended, as collateral reading, to the attention both of students and practicing engineers. It is, however, of little interest either to architects or the general reader.

By CLARENCE J. DERRICK, C.E.,
MEM. AM. SOC. C.E.

WHY HAVE A LANDSCAPE ARCHITECT?

(Continued from Page 27)

Five years later these three friends were discussing their gardens and on comparing notes made some surprising discoveries.

The first man, who had done his own garden, had spent the most money. He agreed that much of it had been wasted because of his own changing enthusiasms. If he had it to do over, he would never go in for roses on such a big scale in this particular locality, nor would he let his fondness for herbaceous borders carry him away. Twice he had completely revamped his garden, including the layout of walks, because of advice gathered from books written for English garden owners not applicable to California conditions. His wife had been right about the trees in front, for now after five years they had to be cut out and one good-sized and expensive one planted in their stead.

The second man had learned the costliness of economizing on proper grading and drainage. The first year he had torn his place up to install a system of drains, only to become dissatisfied with the whole garden as it had been graded originally. His site had demanded a low retaining wall to make possible a usable rear lawn area. His economies in the original budget had spoiled any chance of this, so he had finally had to haul in soil, build his wall, and replant most of the rear garden. At last they could play badminton, and the lower terrace gave them a comfortable place for outdoor dining. The cost of his garden, while less than that of the first man, had been more than that of their neighbor.

For the past year this third garden had been the secret envy of the two neighbors. Not only did it seem larger than their gardens, but its fortunate owners never lacked flowers for cutting and their fruit was the talk of the neighborhood. Instead of a few large fruit trees which would give too much shade for the flower beds, they had espaliered their deciduous fruits against the walls of the garage and service yard, leaving nice open, sunny spaces for cut flowers. Citrus had been used for hedges; thus it acted as a screen for their play area and gave them plenty of fruit as well, while their paved terrace and barbecue had become the most popular place for neighborhood gatherings. The two shade trees that had so amused his friends because of their small size had now grown taller than his house and formed a canopy over this terrace, and the border of flowering shrubs — planted out from one-gallon containers and six feet apart — now completely screened their bedroom windows from the neighbors.

This owner had carefully kept track of his expenditures and on checking up showed his friends that of the total spent on his garden less than one-third had gone into plant material. This surprised them, as his planting was as extensive as theirs and his plants were now of a more luxuriant growth, despite the fact that more than half of their money had gone into buying larger plants. He reminded them that he had never had to tear out and replace parts of his garden as the others had done, nor had he lost any plants because of overcrowding. His plan had prevented his making the mistakes of the others, for before he started he knew where every dollar was to go, and by doing things in their proper sequence he had avoided the pitfalls of improper grading, inadequate drainage and soil preparation. Knowing at the start that most of his original budget would have to go into such preparation, he was willing to wait for the planting to grow and the finishing touches to be added later.

Most people think of gardens only in terms of plants, forgetting all that must first be done before any planting would have much of a chance. A partial list of the items that go to make up a normal garden budget would include: grading, including settling of fills and trenches; drainage; sprinkler and irrigation system; paving of walks, terraces, courts and similar surfaced areas; drying and service yards; walls and steps; construction — any garden feature such as pools, pergolas, barbecues, etc.; soil preparation and fertilizer; lawns; and, finally, planting. Even with the amount budgeted for plants, at least one-fifth of it must be set aside for the labor of planting. From this list it can be seen that the greater part of the cost of a garden goes into things most people never think of as landscaping.

Those of you about to make a garden should decide first upon a definite plan. By doing this and then following a methodical procedure of development you will avoid many disheartening experiences. If you feel that you need expert help, there are several ways this can be obtained.

For a nominal fee most established landscape architects are able to provide you with a plan and an outline of procedure and planting. However, for supervision of the work or for consultation on the job they naturally have to make a charge for their time. Most owners, if provided with comprehensive plans, can carry on from there with little difficulty.

There are younger landscape architects, less well established but with a good background of technical training, who are just what the small home owner needs. These younger men and women, in their effort to establish themselves, are willing to give more time to the owners than would be possible for those with a larger practice. By employing them the owner can be sure of getting a well thought out plan, thus insuring himself against needless waste and at the same time aiding these younger practitioners in establishing a place for themselves in the community.

Why have a landscape architect? If for no other reason, to avoid wasted time and money and the disappointing results of over-planting for immediate effects.

THE PROFESSIONAL LANDSCAPE ARCHITECT

(Continued from Page 15)

Private work: The grounds and gardens of small and large private residences, urban, suburban and rural, farmsteads.

Semi-public work: Schools and colleges, residential subdivisions, industrial housing, institutions, hospitals, cemeteries, airports, exhibitions and fairs, country clubs and golf courses, museums, arboretums, railroad rights-of-way and station grounds.

Public work: Municipal, county, metropolitan, state and national parks and forests; parkways, freeways, etc.; playgrounds and squares; public reservations and all other types of recreation areas; municipal, suburban and rural housing projects; grounds of public buildings, educational institutions, penal and correctional institutions, hospital grounds, public cemeteries, army posts and naval stations, airports, landscape development of highways, arboretums and public gardens; conservation of natural water, soil and wild life resources; city, county, metropolitan, state, regional and national planning.

THE VALUE OF LANDSCAPE ARCHITECTURE

The value of the services of a landscape architect normally lies in securing a more functional and economic design of land to the purpose, or purposes, desired, resulting in a greater convenience of use and a higher degree of beauty, two elemental factors in man's constant struggle to secure a greater measure of delight in life.

These values are not always immediately apparent. When a work of architecture or engineering is complete it is obvious to the most casual observer, moreover it is as near perfect as it ever will be. On the other hand, when a landscape architect completes a work it may or may not be obvious, depending on the nature of the problem. The latter may have been well, even brilliantly, solved, but this fact may not be apparent for some time. This is due, in part, of course, to the character of the materials with which the landscape architect works. Certain structural features of his work will be obvious but ground forms and vegetation cannot often be made to produce their planned effects immediately. Thus ordinarily a certain amount of

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The patio in the home of Mr. and Mrs. Harold S. Parsons in San Marino is filled with shrubs and flowers and succulents. Palmer Sabin, A. I. A., architect. Ralph D. Cornell, F.A.S.L.A., landscape architect.

WHY WE HAVE CUTTING GARDENS

(Continued from Page 22)

the garden and provide a period of unusual splendor, without leaving everything flat when it has gone. If color is desired as part of the permanent structure it can he supplied in the many ways incidental to the materials from which a garden is built; in foliage, in paving and surfacing materials, in masonry, in architectural details, by the use of colored tile, and even the simple application of paint to suitable surfaces. A garden planned in such a way will have far greater capacity for giving continuous and lasting pleasure than is possible for one that reaches a moment of climax once or twice a year, and then fades into mediocrity for a period of waiting weeks.

From such reasoning it might be hut a step further to say that flowers are not necessary to the garden. This is true of certain types of gardens and in a limited sense, but again, all things being relative, the proper use and placing of garden flowers offers tremendous refreshment to the spirit of man. They should not be neglected or omitted any more than they should be overdone or abused. Since we love flowers and want them in our gardens, and since we like to carry them into the house, there would seem to be two answers to the question of how and where to grow them.

If one is a traveler and spends but certain seasons of the year at home, it is very convenient and satisfactory to arrange the garden calendar so that the flowers appear when the wanderer returns to his own vine and fig tree. Or if he has sufficient space so that he can specialize with the different seasons, it is very agreeable to have a spring garden in some woodsy spot, a summer garden elsewhere and an autumn garden where it can flaunt its harvest colors when they are at their best. Such types of seasonal gardens are the most satisfactory from the horticulturist's standpoint, for they permit him to prepare his soil or let it lie fallow between its periods of active display. And all gardeners will agree that both the preparation and resting of the soil is fundamentally important.

The other way of providing seasonal flowers without consigning the main garden to periods of dormancy is frankly to create a cutting garden. Such a garden is designed for the growing of seasonal blooms, is primarily a utilitarian affair and yet presents a display of color at the flowering periods of its development. It may be and should be an integral part of the larger garden plan, and yet not situated or treated in a way to project itself into the main garden picture or more important views.

Properly, a cutting garden should be enclosed and separated from other garden units. It should articulate satisfactorily with the general plan of circulation and relate conveniently to other component parts of the property, but it should be a separate unit more or less complete in itself. Being designed for the growing of flowers, it is important that consideration be given to its utilitarian factors. Being screened and separate from other portions of the garden, it does not matter that the ground be bare over portions of the year or that fertilizer, so dear to the gardener's heart, be frankly in evidence from time to time. It does not try to serve two purposes or to appear to be something that it is not. In effect a cutting garden may be a seasonal garden to which visitors will be invited when it is colorful but which, at other times, may be obscure and secure in a location unrelated to living portions of the garden or important views from the house.

One may have nothing but a cutting garden if his space is limited to that of a small town lot. But the important thing is to decide what one is trying to do with his garden plot. If his major interest is in the production of flowers, it is more than probable that his success will be greater if he devotes space frankly to them as either a seasonal or a cutting garden.

THE PROFESSIONAL LANDSCAPE ARCHITECT

(Continued from Page 35)

time is required to bring a work of landscape architecture to perfection. In the meantime, imagination may assuage impatience.

RELATIONSHIP TO OTHER PROFESSIONS

Since it is concerned with the arrangement of structures with relation to each other and to the landscape, it is plain that architecture and engineering are the professions most closely allied to landscape architecture, yet neither of the three may satisfactorily replace the other. With a knowledge of design as applied to the landscape possessed by no other profession, the landscape architect is particularly well qualified to collaborate with the architect and engineer with respect to the location of structures and their approaches. Recognition of this relationship between architecture and landscape architecture is implied in the following quotation from *Functions of the Architect,* a document published by the American Institute of Architects: "As all buildings are seen, society has a right to demand that none be ugly — no building should be erected that is not an attractive addition to the landscape."

In connection with the design of certain types of recreation areas, opportunities occur for cooperation between landscape architects and professional foresters, educators, and social economists.

The broad scope of physical planning of cities and regions commands the talents of experts in many fields. Here the landscape architect will be associated with architects, engineers, lawyers, economists, physicians, sociologists, and many others. All seeking to improve our physical environment.

RELATIONSHIP WITH BUSINESS AND TRADES

Being a structural art, the execution of a work of landscape architecture ordinarily requires the use of structural and plant materials and the employment of one or more contractors. Since the professional landscape architect must of necessity be entirely disassociated from business enterprises affecting his work, his relationship to those who supply the materials and perform the work for his client or employer is one of complete separation. In the case of the building contractor and the suppliers of building materials this is well understood and is similar to that of the architect and engineer. In the case of the landscape or planting contractor and the suppliers of plant materials it is the same.

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MAY, 1939

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE PAGEANT-PLAY, "Ramona" is presented on Saturday and Sunday, May 6-7, at the Ramona Bowl, midway between the towns of Hemet and San Jacinto and is sponsored by the Community Association of the two towns. This out-door play follows the tragic story of the love of Ramona and Alessandro but is warmed and brightened by the songs and dances incident to the Fiesta, and by the vivid action coloring every scene. Victor Jory is seen as Alessandro, with Jean Innes as Ramona, and Janet Scott has the role of Senora Moreno.

STORY BOOK PARADE is held at Alhambra, May 6, with the children of San Gabriel Valley depicting through costume and manner the characters of history, romance, poetry and mythology. Miniature floats, made and drawn by children or ponies, make up a part of the parade, with seven junior bands and drum corps. The awards include trophy cups and ribbons.

HOUSE AND GARDEN, 921 Fair Oaks, South Pasadena, presents a new and different exhibition, May 24-25-26-27. This is a showing of plastic materials, lucite, vitrosan and tenite. Mr. Enking uses these plastics in especially created compositions with flower arrangements.

SPRING FESTIVALS are announced by Palo Alto, May 6, and by Redwood City, May 12-14.

JULIAN announces the annual Wild Flower Show is scheduled every Saturday and Sunday during the month. Due to the advantageous location of Julian the show may include the mountain flowers as well as those of the plain.

MEXICAN CHARITY FIESTA is held at the Settlement, Pasadena, May 20, from 1 to 10 p.m. Entertainment is provided by the members of the Jarabe Club, talented Mexican boys and girls. Craft work is exhibited and sold, including wood carving, tin and copper and paper work. A potter may be seen at work, and a large loom is used to show visitors how Mexican weaving is done.

EVENTS in San Diego City and County:
May 8, Play Review by Beatrice Edmonds, House of Hospitality, Balboa Park
May 9, Thompson Ballet, Savoy Theater
May 18-19-20, "Tobacco Road", Savoy Theater
May 26-28, Portuguese Celebration.

JUNIOR CHAMBER OF COMMERCE of Pasadena announces the annual $10-per-plate banquet, the night of May 19, at the Hotel Huntington. The event is to benefit underprivileged children. The receipts go into the juvenile welfare fund, from which the services of more than a hundred boys are paid to a summer camp. Jack Benny serves as Master of Ceremonies.

HOLLYWOOD AUXILIARY to the Children's Hospital sponsor a benefit polo game, May 7, at the Riviera Country Club. Two games are scheduled.

CHILDREN'S HORSE SHOW is held, as usual, at the Flintridge Riding Club, May 13. The program includes 17 classes with the addition this season of a class for five-gaited horses. The family class, shown by parents and children, is always a popular class. Competition is keen in the championship horsemanship class for the Marion D. Pattinson challenge trophy. A contestant must win the trophy twice before it becomes permanent property. The program opens at 9 o'clock and, following an alfresco luncheon, continues with the afternoon performance at 1:30 o'clock.

HORSE SHOW at Mills College is scheduled, May 12-13. This is an annual spring event, eagerly anticipated by students and their guests.

LAS VEGAS, NEVADA, announces the Rodeo and Helldorado, May 11-14, with professional cowboys of the American Rodeo Association participating. The celebration includes pioneer parade with ancient vehicles, the occupants in costumes of other days. A village of pioneer type buildings, replicas of those used in area in early 80's, adds interest to the events.

The redwood forests are the playgrounds of many and especially of photographers. W. P. Woodcock spends many hours among them and here he has caught some of their splendor.

SOME ASPECTS OF FOREST CONSERVATION IN CALIFORNIA

By JOHN CALLAGHAN
Assistant State Forest Ranger

IT IS generally believed that the major portion of California is one huge garden land, possessed of all the blessings which nature can provide to make the production of food crops an easy task. Therefore, it is a distinct surprise that of a total area of about one hundred million acres, some twenty two million acres in this state are desert lands and that while agriculture is our basic industry, only about nine million acres, less than ten per cent of the total area, are cultivated crop lands.

Much of the cultivated land in California receives but little rainfall, and because of the nature of the crops produced it is dependent upon water from other sources. Some of this comes from wells, some from nearby streams, and some must be transported long distances in expensive canals. In any case, the availability of soil water and water for irrigation is a critical factor. This availability is for the most part dependent upon how much rainfall sinks into the ground in the watershed areas of the mountainous parts of the State. A watershed is a drainage area from which water runs or drains into a stream or a basin. In California, some forty million acres of forest and brush lands which may be called "critical watershed areas" receive the bulk of the annual precipitation. Upon the manner in which these lands are managed depends the abundance of water for agriculture, industry and human consumption; and water is the determining factor in the growth of California.

Some of the important factors which determine the amount of water that will be available for use are the duration and intensity of precipitation, the character of the soil upon which it falls, the topography and geological structure of the region, the climate, and the amount and character of the vegetation on watershed areas. It is apparent that of these the only one man can directly and materially affect is the factor of vegetative cover. Dams and reservoirs, despite their value in regulating streamflow, would be of little avail should the watersheds above them be denuded of vegetation. On the other hand, streams from certain regions of steep topography would send large quantities of unusable water to the sea were it not for a system of reservoirs which regulate their flow. The one may be said to supplement the other.

The action of vegetative cover in increasing the amount of water percolating into the soil is quite simple. When rain strikes foliage, its downward motion is temporarily halted. It proceeds with reduced velocity and instead of striking bare soil, it falls on accumulated litter called the "forest floor." In dense coniferous forests this accumulation of needles and branchlets may be several inches and even a few feet thick. In brush fields it will be principally leaves and leaf mold and may not be as thick. In any case, it acts as a baffle to the flow of water, allowing it to filter slowly through and into the soil.

On bare soil, as in burned or over-grazed areas, the ground receives the full impact of the thousands of rain drops. This dislodges many particles

(Continued on Page 38)

SPRING HUNTERS TRAILS AND HORSE SHOW at Sacramento. May 20-21, is another annual event which attracts entries from varied sections.

THE WORLD may be otherwise-minded but California is certainly Rodeo inclined. Places and dates are:
May 5-6, Home-coming and Rodeo at Hanford.
May 5-7, Sacramento Rodeo.
May 6-7, Rodeo at Taft.
May 12-21, Golden Gate Exposition Rodeo, Treasure Island.
May 13, West Coast Relays at Fresno.
May 13-14, Stampede at Kings City.
May 20, Rodeo at Madrone.
May 27-28, Stampede at Marysville.
May 28, American Legion Rodeo at Cambria.
May 28-30, Rodeo at Visalia.
May 27-28, Rodeo at San Jacinto stresses Western theme and costume.

YACHT CLUBS are busy spots in May. Boats must be inspected, opening events must be dated, and races must be planned. San Diego Yacht Club opens the season, May 7-8. A Power Cruise is scheduled to the Coronado Yacht Club opening, May 27-28. The Spring Handicap Series is held at the Coronado Yacht Club, May 30.

HARBOR DAY at San Pedro, the port of Los Angeles, is scheduled for May 15. Being an important yachting center the annual celebration features boat trips around the harbor, swimming and athletic events.

RAINBOW DAY, May 1, marks the annual opening of fresh water fishing in California. At Bishop, in Owens Valley, Inyo County, a celebration is held, featuring a dance, and closing the day with a fish contest, awarding prizes for the largest fish, and the biggest catch. Near Bishop is the famous Hot Creek, very popular with fishermen, many of whom make it an annual get-together. Hot Creek is fed by hot springs and does not freeze in winter, and is said to produce more big fish than any similar creek in America.

LOS ANGELES KENNEL CLUB announces the annual summer show is held in the gardens of the Ambassador Hotel, Los Angeles, May 6-7. Jack Bradshaw is the superintendent.

RANCH AND MISSION PILGRIMAGE, arranged by the Plans and Planting Branch of the Community Arts Association of Santa Barbara, may be made the last two Saturdays in May, May 20 and 27. The Pilgrimage provides the opportunity to visit the great ranches of the mountain and plain region, never before opened to the public, to see the varied and prosperous agriculture, the fruit orchards, the flower farms, the fine cattle and famous horses. Three well known Missions are included, Santa Barbara, Santa Ines and La Purisima (restoration in State Park). A route card lists places of interest free to the public along the way. Mail inquiries to the Santa Barbara Chamber of Commerce or Recreation Center and a program for the day selected will be sent, including a marked map and driving directions. Hostesses and guides are in charge at each ranch and at the Missions. Ranches are open from 9:30 to 6:00. Missions are open both Saturday and Sunday except during morning service. Admission to each ranch 50 cents per person, except when noted on the program. Visitors must provide their own transportation.

BROWNING SOCIETY of Pasadena holds a luncheon meeting, May 18, at the Hotel Vista del Arroyo as the closing event of the season. A program follows the luncheon, with Mrs. Frederick Mills as chairman. Mrs. William C. Free was recently elected president for 1939-40.

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Fruit and Flowers by Bessie Lasky whose work is being shown at the Stendahl Art Galleries in Los Angeles.

MONROVIA - FOOTHILL GARDEN CLUB holds a flower show at the studio of Clare Cronenwett on Gold Hill, Monrovia, May 27-28. Cliff J. Mendenhall is the newly elected president of the club.

SPRING FLOWER SHOW is held at Lompoc, May 27-28, with the added attraction of seeing the numerous adjacent flower farms in blossom.

SPANISH VILLAGE ART CENTER of San Diego offers a prize of $50.00 in competition for a one-act play to be presented at their annual Fiesta in September. Competitors must be residents of San Diego County or members of the Art Center. Play may be written around any subject but preferably one having an art interest, and should play between thirty and forty minutes. All plays submitted must reach the Village not later than May 31.

FOR GOLFERS: Southern California Amateur Golf Tournament, May 8-14, at a country club in Los Angeles County.

Long Beach City "Open" Golf Championship, May 13-June 11, is held at Recreation Park. May 28, members of Professional Golf Association play a selected group of southern California amateurs in exhibition match for trophy.

MEMBERS of Skeet and Trapshooting Clubs in California are holding meetings in preparation for the national matches in the fall. The Los Angeles Skeet Club holds a registered gunfest, May 14. San Joaquin Open Championships are held at Fresno, May 20-21. Long Beach Gun Club holds the annual Golden State trapshooting championships early in June.

THE STROLLERS of Santa Barbara present the "Strollers Revels" at Rockwood, May 20. "Dull Green with Purple Polka Dots" is the theme of the production, which is directed by Hugh Weldon and Madelyn Ambrose, and to be followed by a dance.

BOYS' CLUB AUXILIARY of the Assistance League sponsors a benefit at the Rollerbowl of Hollywood, May 17.

SAN DIEGO Women's Golf Association Tournament is held, May 28, at the Chula Vista Country Club.

LA MESA COUNTRY CLUB, La Mesa, has been selected for the annual County Amateur Golf Tourney, May 27-28-30 and June 4.

CALIFORNIA BANKERS ASSOCIATION hold the annual convention at Hotel del Coronado, Coronado, May 24-25-26.

FONTANA celebrates the 26th birthday anniversary, June 9-11, and offers entertainment of varied character; a parade, rodeo and horse show, athletic and swim meets, fireworks, dance and vaudeville fill the two days.

INVITATIONAL Track and Field Meet opens at Compton, June 2. Advance entries show the interest of colleges and athletic clubs of the Pacific Coast and midwestern states.

HOLLYWOOD PARK, Inglewood, announces the parimutuel horse racing season opens May 30 to continue to July 29. Dates are:

May 30, Hollywood Premiere Handicap, Purse, $7,500.

June 4, American Handicap, Purse $15,000.

June 17, Will Rogers Memorial Handicap, Purse $7,500.

June 24, Inglewood Mile Handicap, Purse $10,000.

MUSIC

CIVIC LIGHT OPERA ASSOCIATION of Los Angeles, under the general direction of Edwin Lester, again provides a springtime festival of opera at the Philharmonic Auditorium. The season opens May 15 with "The Desert Song", presenting Allan Jones in the leading role. The season continues for four weeks, offering a different operetta each week. "The Waltz Dream" by Oscar Strauss is the opera of the week opening May 22, with Francia White singing. "Cat and the Fiddle", featuring Helen Gahagan, is heard the week of May 29. This production of Otto Harbach and Jerome Kern has long been a favorite in Los Angeles. For the final week of June 5, John Charles Thomas stars in "The Gypsy Baron" by Johann Strauss.

PASADENA MUSIC FESTIVAL is presented at the Civic Auditorium, Pasadena, May 27 to June 3. The Festival opens with a Jubilesta, patterned after old English fairs and introducing folk dancing on the greensward, at the Tropical Terrace of Hotel Vista del Arroyo. Choral and choir organizations of Pasadena unite for a program on May 29. The presentation of Handel's last oratorio, "Jephtha", is the outstanding feature of this annual event, and is given by the Festival Chorus of 150 voices under the baton of Dr. Richard Lert, June 1. Full orchestral accompaniment is provided. Musical organizations of the Pasadena city schools, under the leadership of Dr. John Henry Lyons, give the closing event, June 3.

OCCIDENTAL COLLEGE presents the Pro Arte String Quartet, through the courtesy of Elizabeth Sprague Coolidge, in Thorne Hall on the campus in a series of concerts. The dates are May 4, 11, 18, 25 and June 1, in the evenings.

WOMEN'S SYMPHONY ORCHESTRA of Los Angeles, the oldest organization of this kind in the country, gives two spring concerts. May 11, the Music and Fine Arts Club presents the orchestra, conducted by Vernon Robinson at the Royal Palms Hotel: May 19, the MacDowell Club of Allied Arts sponsors a concert of American music in the Assistance League theater.

SAN FRANCISCO ART COMMISSION presents the San Francisco Symphony Orchestra, Pierre Monteux, conducting, Grace Moore, soloist, in the final concert of the Municipal Series, May 2.

UNITED SERVICE CLUBS of Pasadena are sponsoring a series of six federal music productions, given at the Civic Auditorium. The five operas announced for successive Tuesdays, May 2, 9, 16, 23, 30, are "Aida", "The Barber of Seville", "The Mikado", "The Merry Widow" and "The Chocolate Soldier". Only one presentation is given each opera in the series. The conductors include Gastone Usigli, Jacques Samossoud and Dr. Alois Reiser.

CATHEDRAL CHOIR of the First Congregational Church presents a modern Music Festival the afternoon and evening of May 20. "Sancta Civitas" by R. Vaughn Williams, given last year as a memorial to John Smallman, is repeated this year.

CALIFORNIA GROUP of the Native Composers of America Society hold monthly musicals, and are planning a five-day music festival of American works, with probably three evenings of orchestral and choral groups, with other concerts presenting chamber music and miscellaneous programs. This is scheduled for June.

Champerico by Millard Sheets who is having a one man show this month at the Hatfield galleries in the Ambassador Hotel in Los Angeles.

ATHENAEUM MUSIC CLUB series continues to entertain subscribers and their guests at the Athenaeum, 551 South Hill Avenue, Pasadena. The three recitals of the month are given by Kurt Appelbaum, on Tuesday evenings, May 16, 23 and 30, and include the later Beethoven sonatas, some of which have never been publicly played west of Chicago.

THE SAN DIEGO FEDERAL ORCHESTRA, built up by Ulderico Marcelli, will be heard in a summer season, Tuesday and Friday nights, at Balboa Park under the direction of Nicolai Sokoloff, national director of the Federal Music Project. Mr. Sokoloff has been re-engaged to conduct the Seattle Symphony next season, which is a combination of the former Seattle orchestra and the Federal orchestra of Seattle and Portland.

L. E. BEHYMER presents Grace Moore as the final artist of the season, May 5, at the Philharmonic Auditorium, Los Angeles. Mr. Behymer announces his bookings for next year form an imposing list of the finest artists of the country.

FEDERAL SPRING OPERA FESTIVAL at the Long Beach Municipal Auditorium presents two gay operas this month; "The Barber of Seville", May 10 and "The Merry Widow".

SAN FRANCISCO SYMPHONY ORCHESTRA, under the direction of Pierre Monteux, concludes the series of symphonies at the Memorial Opera House this month. The final Friday afternoon and Saturday night concerts are given May 5-6.

OPENING CONCERT of the Hollywood Bowl season is to be conducted by Pierre Monteux, with Josef Hofmann as soloist, according to present announcement.

RODERICK KROHN, violinist, gives recital in Thorne Hall, Occidental College, May 19, for the Norwegian Society.

GORDON STRING QUARTET is heard in a series of six concerts at Wheeler Auditorium, University of California, through the generosity of the Elizabeth Sprague Coolidge Foundation. These concerts take the place of the Coolidge concerts usually given during the summer session.

LOBERO THEATER FOUNDATION, Santa Barbara, announces a Spring Concert, featuring Paul Leyssac, celebrated Danish actor and diseur in his inimitable dramatic readings, with Joseph Raymond Wayne at the Hammond Novachord, newest development in music and Mildred Couper, pianist, appearing with the novachord, Tuesday evening, May 2.

FEDERAL MUSIC PROJECT resumes the symphonies at the Hollywood Playhouse, May 16. Gastone Usigli conducts and at the initial event the soloist is Juliet Bellos, concert pianist.

THE MUSICAL EVENT of the Junior Cultural Course is given Wednesday, May 10, at 4 p.m. at the Vista del Arroyo Hotel, Pasadena, and is a saga of intimate stories of famous composers, illustrated at the piano by Elinor Remick Warren. The course is presented by Helen Triplett.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, precedes the Midsummer Drama Festival with a diversified series of productions. A new play by local playwrights balances other presentations of note. Two plays are given each month, running approximately two weeks, and opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown supervises all direction.

May 2-13, "The Great American Family," by Lee Shippey.

May 16-27, "Glorious Morning," by Norman McGowan.

May 30-June 10, "Petticoat Fever," by Mark Reed.

The Midsummer Drama Festival, which opens June 26, is the 5th annual and provides eight plays by Maxwell Anderson, one of America's greatest playwrights. The previous festivals offered: The Chronicle Plays of Shakespeare, The Greco-Roman Plays of Shakespeare, The Story of the Great Southwest, and Seven From Shaw.

MEXICAN PLAYERS at Padua Hills Theater, near Claremont, recreate the days of their forefathers in old Mexico through a charmingly diversified program of folklore, dance and song. Life in the various provinces is reenacted, some legend is made the theme of each production, with pathos and comedy intermingled.

COMMUNITY PLAYERS of Palo Alto maintain a January to June season filled with the best plays obtainable, excellently presented. The schedule includes: May 18-19-20, "Dangerous Corner," by J. B. Priestley; May 14, Membership Party.

THE WAYFARERS at their Playhouse, 1749 Clay Street, San Francisco, are, for the first time in their nine years of drama presentation, offering a horrible play, the same being "Dr. Jekyll and Mr. Hyde". As a decided innovation the Wayfarers are casting two actors in the dual title role. The doctor is portrayed by Edward Pope, and the monstrous Hyde by Jerald Elwood.

FEDERAL THEATER PROJECT of Los Angeles offers "Excursion" by Victor Wolfson at the Belasco, opening May 5; "Big Blow" by Theodore Pratt at the Mayan Theater, opening May 17, "Two a Day" closes at the Hollywood Playhouse, May 14, and "Run Little Chillun" closes at the Mayan Theater on that date but reopens at the Hollywood Playhouse on the 17th.

GRAUMAN'S CHINESE THEATER, Hollywood, presents the Follies Bergere, opening May 12, as the first event in a schedule of theatrical productions.

THE MOUNTAIN PLAY fills the slopes of Mt. Tamalpais with color and romance each Spring, and invites the San Francisco Bay district to enjoy drama in these beautiful surroundings. "The Valiant Cossack" by Charles Caldwell Dobie is given at the twenty-sixth annual Tamalpais Mountain play, May 21, directed by Reginald Travers.

FEDERAL THEATER PROJECT of San Francisco announces the close of "Run Little Chillun" at the Alcazar, May 6, pending its removal to Treasure Island. "Two a Day", the vaudeville cavalcade by Gene Stone and Jack Robinson, follows at the Alcazar.

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ART CALENDAR

FILLMORE

ARTISTS' BARN: To May 28, selected paintings from Otis Art Institute Alumni exhibit, including work by Paul Sample, Paul Landacre, Lawrence Hinckley, Robert Day, Tyrus Wong and many others.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Oils and watercolors by Einar Hansen through the month.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To May 8, portraits and pastels by Innocenzo Daraio.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase Dr.: Brass abstractions and oils by Philip Paval. Photography by Victor S. Matson.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Retrospective exhibit by Etienne Ret.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Spring Show continues.

LOS ANGELES

ART CENTER SCHOOL, 2544 West 7th St.: Showing Western books.

ART COMMISSION, Room 351 City Hall: Exhibition by the Painters and Sculptors Club.

BILTMORE SALON, Biltmore Hotel: Watercolors by William T. McDermitt.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To May 13. Industrial designs by Joseph Sinel, drawings, trade-marks, models and finished work.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Prize exhibit by California artists.

FEDERAL ART PROJECT GALLERY, 232B West Seventh St.: May 8 to June 12, Index of American design.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To May 20, Trends in California art, the sixth annual exhibition.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Annual exhibit.

DALZELL HATFIELD GALLERIES: Recent work of Millard Sheets.

LOS ANGELES MUSEUM, Exposition Park: To June 11, All-California painters and sculptors exhibition. To May 15, "Masters of Popular Painting" exhibit from Museum of Modern Art. To May 22, Japanese and Chinese prints from southern California collections.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Albertina collection of drawings of Italian and Flemish painters; facsimile reproductions, courtesy of Raymond and Raymond.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Outdoor sketching classes, locations assigned in advance.

TONE PRICE GALLERY: Recent oils by Lee Blair.

SOUTHWEST MUSEUM, Highland Park: American Indian portraits. Permanent exhibition of Indian artcraft.

STATE EXPOSITION BUILDING, Exposition Park: Watercolors by the Aquarelle Painters.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To May 14, paintings by Bessie Lasky; animal decorations for children's rooms by Phil Nesbitt.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: To May 15, oils by Edwin M. Dawes and Rudy Feld.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: To May 15, drawings, lithographs and paintings by Fletcher Martin.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To May 21, landscape painting in the West.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Fourth Annual Exhibition of Sculpture.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese prints, Oriental art.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Marines by F. Stanley Yates; prints and portraits by Marian Marhihew.

HUNTINGTON HOTEL GALLERIES: Oils and watercolors by Frank Moore.

POTTINGER GALLERY, 171 E. California St.: Etchings and prints.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Pictorial history of Sacramento and vicinity from the California section of the State Library.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Southern California Art Exhibition, oils, watercolors and sculpture; San Diego Art Guild; oil painting and group show. Room of Asiatic Arts. Opening May 21: Contemporary Mexican Arts and Crafts.

SAN FRANCISCO

CITY OF PARIS GALLERY, Geary, Stockton and O'Farrell Sts.; Paintings by Bernard Borouch Zakheim.

DE YOUNG MUSEUM, Golden Gate Park: Frontiers of American art. National exhibition of the Federal Art Project. Kashmir and Paisley Shawl collection.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Paintings by Victor Arnautoff, Edward Farmer and Daniel M. Mendelowitz; paintings and sculptures by San Francisco artists, May 15-June 18, Memorial Exhibition of paintings and exhibitions by Francis McComas.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To May 15, paintings by Gros, Gericault and Delacroix; to May 31, paintings by B. G. Benno; to June 10, oils by B. J. O. Nordfeldt; to June 1, oils and pastels by John Ferren. May 26-June 23, Masters of Popular Painting. In the San Francisco Art Association Gallery: To May 29, oils and temperas by Virginia Roberts; to June 12, oils by Charles Surendorf.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: To May 6, figure painting and portrait work by Will Foster, A.N.A. Through May, exhibition of oil paintings by members of the Los Angeles Art League. In the print room, photographic compositions by Etienne Noir. Musical program, May 24.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Permanent collection of old Masters. In the library new additions are made frequently.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: California artists.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: California ceramics; mural designs; architectural exhibition; American paintings; watercolors by Z. Vannessa Helder. Craft exhibit by Women Painters of Washington.

MISCELLANY

ASSOCIATED AMATEUR ART CLUBS are formed throughout the country. The primary purpose is to aid in establishing a Business Men's Art Club in the various cities of the United States and to increase art appreciation. San Francisco and Los Angeles have affiliated clubs, as have Chicago, Boston, Philadelphia, St. Paul, Denver and Cleveland.

THIRD ANNUAL ART EXHIBIT is sponsored by the Santa Paula Chamber of Commerce and is held at Santa Paula, August 20 to September 5. The purpose is to acquaint artists with the natural scenic beauty or industrial activity in the vicinity of Santa Paula. Open to all artists, with $200 in purchase awards. Winning oil painting, $150 award, winning watercolor, $50 award. Jury of selection is Douglas Shively, R. P. Smith, Robert Clunie, Jessie Arms Botke and Cornelis Botke. Jury will not compete for cash awards or honorable mention. Entry blanks may be obtained through Chamber of Commerce, Santa Paula.

FINE ARTS ALLIANCE, Gordon B. Kaufmann, president, has been formed to provide a major, central organization to stimulate public interest in the various branches of the Fine Arts, to aid meritorious art projects and to protect the public and the arts from unworthy promotions. The Alliance will make surveys and studies of the art needs and facilities in southern California communities, and render assistance in the development of the arts therein.

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BOOK REVIEWS

DECORATIVE ART 1939, The Studio Year Book, edited by C. G. Holme. The Studio Ltd. London; The Studio Publications, New York, $3.50 paper, $4.50 cloth.

IN THE whole field of applied art, articles of modern design are being manufactured in increasing numbers. This is reflected in the interiors shown in *Decorative Art 1939*. With good modern designs available in furniture, table ware, textiles, etc., the contemporary house and its furnishings begin to be of one piece. The modern interior, while still characterized by simplicity, begins to lose the stark look of the early modern house, which was partly due to the fact that it was impossible to buy furnishings of suitable design.

With the modern movement in applied art a recognized part of the vital and organic tendencies of the time, we venture to believe that soon the bulk of the people will be living in modern houses without knowing it and that the controversy of "modern versus traditional" will sink into the realm of oblivion.

It is interesting to note that while America is well in the foreground in house design, in the field of applied art she is outdistanced by many countries. California is well represented in things American. While *Decorative Art 1939* shows only a small fraction of the fine work being done here, that fraction is important enough to cause American work to be divided into two sections, "The Modern House in America" and "Houses in California."

In connection with the work of California designers I believe CALIFORNIA ARTS & ARCHITECTURE should take a bow, as every Californian represented in *Decorative Art,* whether he be the designer of a teaspoon or of a house, has had his work shown in this publication.

JEAN MURRAY BANGS.

RICHARD UPJOHN, ARCHITECT AND CHURCHMAN. By Everard M. Upjohn. Columbia University Press, New York. $4.00.

ALMOST everyone living or having lived in the East has come in contact consciously or unconsciously with the work of Richard Upjohn, architect and first president of the American Institute of Architects. Primarily known for his church architecture, he went far in his practice with residential and other classifications of structures. As the outstanding architect of his time, a period which in parenthesis has recorded very few practitioners worthy of the name, he became the connecting link in this country between Thomas Jefferson and that brilliant and soundly established revival and renaissance headed by the names of Henry Hobson Richardson and Richard Morris Hunt.

All of which has been set forth in clear and readable sequence by Everard M. Upjohn, Assistant Professor of Fine Arts at Columbia University in *Richard Upjohn, Architect and Churchman.* This scholarly and accurate biography traces the evolution of Richard Upjohn's mind and its product from his first serious building, that of the house for Isaac Farrer in Bangor, Maine, built in 1833 during the twilight of the Neo-Grec period of American architecture, through the splendor of Trinity Church at the head of Wall Street, New York, to the old St. Thomas's Church on Fifth Avenue, which was dedicated in 1870. It shows how Richard Upjohn valiantly and single handedly kept alight the torch of religious architecture which from the close of perpendicular Gothic times in England was not entirely snuffed out though its flame burned dimly and smokily much of the time. It records that before he finally laid down his pencil and the workings of his fine mind he saw firmly established the carrying on of his gospel of true religious architecture in safe hands.

This brings us back to church buildings which we have known personally that were either designed by Richard Upjohn or so powerfully influenced by his precedent and example that they might be mistaken for his work. Thus for sentimental and personal reasons this book will be a valued addition to the shelves of any library of biography and the social evolution of architecture in America.

A head sculptured in wood by Pierre Ganine, a member of the California Art Club. Formerly of Russia, Mr. Ganine now lives in Hollywood and some of his prize-winning work is exhibited at the San Francisco Exposition.

If, as Richard Upjohn may be accused by present-day architects, he founded his ideals and principles on a past expression of style, and it is benighted for us to follow in his footsteps, let us read the following quotation from his address in 1869 to the convention of the American Institute of Architects.

"And let me ask, may we not gain a valuable lesson while contemplating these works of our forefathers? Old and quaint as they are, will we not see by comparing them with the works of our own hands that their authors regarded the law of harmony between a building and its surroundings better than we do at the present day? Careful observation must convince us that in the generality of cases they were ahead of us in this respect."

The words of a prophet to which we may well listen with heart-searching and not inappropriate humility.

To sum up, *Richard Upjohn, Architect and Churchman,* stands alone as the most valuable record of the history of American architecture from 1830 to 1870, that has ever been produced. Moreover, its interesting digressions into personal anecdote, his tilts with bigoted churchmen and with clients who did not want to pay their bills, make it of keen interest to the general reader as well as to the architectural practitioner.

CARLETON M. WINSLOW, A.I.A.

MODERN PRIMITIVE ART. By Catharine Oglesby. Whittlesey House, New York.

THE time and location of all the important fiestas, ceremonies and markets of the Indian country of the Southwest, Mexico and Guatemala are listed in this new book whose author is an authority on the Indian country and its arts and crafts.

The author describes the people and the traditional methods they use in their pottery, weaving, lacquer work and metal work, methods that have been handed down practically unchanged since the days before the white man discovered America. She tells the reader what to buy, where to buy and how to tell the worthwhile products from the shoddy. In many cases, she describes the best way to get to the various markets.

The result of a lifetime of interest, travel and study, *Modern Primitive Art* is written for the untrained layman and is the first comprehensive guidebook for the traveler in the Indian country, or for the shopper in a city department store.

CALIFORNIA POETS' CORNER

TO A MOUNTAIN DIPPER

By RENA SHEFFIELD

Small winged one
Of the freshet streams,
Lifting your voice
In swift, torrential song
Above the tempest's loud refrain,
Your claws firm
In the loosened rock
Where eddies bubble all day long
And break again,
Where mountain snow
And foam unite to cascade
San Jacinto's height,
You are a bold scout of the plain,
A little brother of the rain,
With feathered jacket fastened tight
Of soft slate-gray,
And waterproof to drenching spray.
No petrel on a sullen shore
Loves dust heat less
Nor wind cloud more.
In winter's cold,
In spendthrift spring,
The desert knows your warbling,
But when wild torchweed
Throws its bloom
Upon the sun-reflected sand,
You flutter to some deeper gloom
That cowls a northern land
Where crystal waterfalls downpour
Their melting ice
Upon earth's floor.
Bird of the singing heart,
Throbbing and warm,
Your sudden rapture
Is a silver bugle of the storm!

FATE

By BLANCHE R. STEWART

A red rose in a silver jar
With petals shattered on the floor . . .
Capricious fingers dared to mar
A red rose in a silver jar;
And like a wound that left its scar,
There's no one able to restore
A red rose in a silver jar
With petals shattered on the floor.

OF WESTERN POETS

RENA SHEFFIELD of Laguna Beach is one of the well-known California poets. She has received seventeen national awards and numerous first prizes, including a first for the Florida state pageantry prize and a second prize in the 1937 festival of the Allied Arts, for a one-act poetry play. Olney Speaks and Howard Chandler of the Albany, N. Y., Conservatory of Music have set her songs to music.

Mrs. Sheffield is also the editor of a recent anthology, *The Vermillion Bird,* published by the Valley Fine Arts Press of Redlands. Bringing together representative work of seventy California poets from all over the state, the volume is carefully edited and most attractive in make-up. In her foreword Mrs. Sheffield states that "As a literary experiment I have selected Los Angeles County as a setting to prove that poets may use material at hand, relying on no demised Greek heroes, Roman catacombs or Egyptian Nile to embellish the theme." The editor has more than made her contention good in the material assembled.

The residence of Mr. and Mrs. Earl L. Hoffman in Los Angeles

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Provincial quaintness is found in paneled walls, huge wooden chests, and woodenfixtures throughout decorated with happy peasant figures. An inspired interior for a shop called Lanz of California at 6146 Wilshire Blvd., Los Angeles. Wurdeman & Becket, architects.

PRECIOUS WOODS

By G. R. TIFAL

OF ALL the treasures brought from foreign lands, none can exceed the living warmth of woods. Gems may glisten with the brittle sophistication of fleeting moments, but deep in the grain of woods lies the growth of life and in its warm touch is quiet and friendliness.

A list of the almost endless varieties of woods used today would conjure visions of every corner of the earth. Even the names are fascinating. Some ring with the sounds of old friends, others with strange allure of foreign lands such as Avodire which comes from Africa and is used exclusively in veneers because of its beautiful "rope" figures. Narra is a rare wood that comes from the Philippines and closely resembles Satinwood. Padouk is a rare, hard, heavy wood often called East Indian Mahogany. Goncalo Alves comes from Brazil and varies in tone from light and dark browns to red.

Mahoganies are the most prevalent importations with fine figured specimens from Mexico, Honduras, and Africa. Mahogany is the most popular wood for furniture and with Walnut makes up over sixty per cent of the fine wood used. The West Indian Mahogany is the heaviest and hardest. The majority of Mahogany, however, is the Tropical American coming from Mexico, Honduras, Brazil and Peru. African Mahogany is lighter in weight, is beautifully marked and is used more for veneers.

Walnut, the second favorite, might be American Black Walnut which is the main Walnut used in cabinet making, or Persian Walnut which is divided further into Circassian, English and French according to where it comes from.

Maple has had a long and established popularity especially in the furnishing of Early American and Provincial homes. Hard Maple is also called Sugar or Rock Maple and is indigenous to northern countries. In the South, Birch and in some cases Magnolia are used and because of similar markings and finishes, it is often difficult to distinguish them from the Maple woods. Soft or Red Maple is both lighter in color and softer.

Oak is a wood whose beauty is being rediscovered. Almost ruined by atrocities committed in the name of Golden Oak, its natural markings due to accentuated annual rings and characteristic sturdiness are returning it to favor. There are many kinds of Oak, the two headings being White Oak and Red Oak. The White Oak is finer and with experienced craftsmanship can be worked into tones and gradations of color that are beautiful.

From Australia comes Orientalwood which resembles Walnut and is excellent for veneers. Philippine Mahogany is not a real Mahogany but is a hardwood that is workable and available for extensive use. Cherry was used a great deal in old pieces and would be used more were it available.

Among the semi-precious woods are Rosewood from the East Indies, Tigerwood which is also called Lavoa and belongs to the Mahogany family, Paldao from the Philippines, Kelobra from central America, Carpathian Elm, Bubinga from Africa, another African importation called Aboudikrou, Koa from Hawaii with brilliant dark figures, and the heavy, dark, reliable Teak which everyone associates with China. Some of the rare woods used for inlays and decorations only are: Ebony, Imbuya, Lacewood, Mansonia, Okoume, Sapeli, and Zebrawood which has a stripe exactly like its namesake.

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WOODEN WALLPAPERS

By S. J. SUGARMAN

THERE was nothing startlingly new about wood effect wallpaper when, about six years ago, the new English creations suddenly appeared on the American market. In fact, such products had long been familiar to those whose trade or profession carried them into the various phases of craftsmanship where woods are used as a decoration or as a finish. Practically all of the wood effect wallpapers offered at that time, however, were produced by engravure and while they were quite satisfactory and acceptable for general use, the real popularity of these products was not felt until the advent of the English photographic wood effects, which made their appearance in this country around the fall of 1933.

Here was something entirely and distinctly different from any such creation ever before offered to American decorators. Here were wood grains, so faithfully reproduced in wallpaper form, that could be distinguished from actual wood paneling only after very close inspection. The reason is obvious for these new creations were made not in the usual manner but by photographing the most perfect wood grains and reproducing them on paper. Color photography was not used, but after the design had been reproduced color was applied so as to give it the proper tone, then a wax-like preparation over the entire surface gave it a rich lustre, bringing out the depth and at the same time giving it a protective finish.

Although no further treatment of the paper is necessary after it has been applied to the wall, there are a number of standard preparations that may be used to bring out various interesting and distinct effects. In fact, it is said that it is possible to do anything with these wood effect wallpapers that can be done with wood, except sandpapering them.

While these papers are available in a large selection of grains and colors including Burl Walnut, Circassian Walnut, Oak, Teak, Pine, Maple and many others, it is sometimes advisable to use one or another of these preparations to gain some unusual effect, such as subduing or bringing out the grain, making the color lighter or darker, or giving it a dull or a lustrous finish. For example, a coat of clear lacquer or varnish applied to the surface will bring out the grain and give it a soft sheen, whereas a flat varnish properly applied will produce the effect of a rubbed finish. Wax has also been used successfully to give the paper a soft gloss, the advantage of this being that the degree of lustre can be regulated by the amount of rubbing. Perhaps one of the most important advantages of using any of these preparations is that any of them will serve to protect the surface against bruises which are bound to occur from time to time.

Decorators anxious to achieve wood paneling effects were most enthusiastic when these new wallpapers made their appearance. For one thing, by using them it was possible to get the same effect as with actual wood paneling at a fraction of the cost, with no possibilities of getting the imperfections that frequently are found in real wood, for only the most perfect grains are used in these productions. For another, it is often possible to use wallpaper for this purpose where it is not possible to use real wood panels at all. This is particularly true of remodel jobs where it would often be necessary to tear out a plaster wall in order to put in the actual wood. Then, too, it is less expensive to apply, for it is hung just like wallpaper, using a good wallpaper paste.

It is interesting to know that the uses to which these wood papers are put is almost limitless. For years they have been used by the motion picture studios on sets, not only for paneled dados and walls but actually on the floors, which when sprayed with one or two coats of lacquer may even be danced upon. The paper-covered floor will stand an amount of use and is, of course, very much cheaper than one made of genuine hardwood. Designs for this purpose are not limited to the straight grains, for parquet and other inlaid effects are available in wallpaper woods. Their use is not confined alone to homes and studio sets, for they have been used extensively in store windows as backgrounds for displays and on table tops and in the manufacture of many kinds of furniture. Artists have even used them as backgrounds for their pictures, and they may be seen frequently as mats used by picture framers.

In connection with this interesting subject of imitation woods, we should not neglect to mention marble effects, which "look more like marble than marble does," caenstone and travertine and the okame wood veneers. The marble papers are usually produced with a very smooth, wax finish which even makes them seem like marble to the touch. These are available in practically any shade and are widely used in halls, foyers, and even bathrooms, besides in the creation of various unusual special effects.

The okame wood veneers have long been familiar to the decorating trade, for they are of real wood, pared down to the thickness of about one one-thousandth of an inch and backed on paper. Quite different from the photographic wallpapers, they are only rarely found in straight grains, being usually made up in nine and twelve-inch blocks or herringbone designs. Occasionally they are found in rather intricate parquet designs and in colors ranging from very blond to deep brown walnut.

Wood effect wallpapers have gradually won their place in the hearts of those devoted to this old and revered craft of woodworking, for there is nothing more satisfying to the eye than a beautifully finished panel bringing out the full depth and natural loveliness of the grain. They have come a long way in a comparatively short time, and it is conceded that they very definitely have their place in decoration and there is little doubt that they will continue to gain in popularity.

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PLYWOOD IN THE HOME

By W. F. FAHS

THERE have been so many new developments and improvements in the manufacture and construction of plywood the past few years that its use, even in the less expensive type of home, is so practical and economical and offers so many possibilities that it is difficult to do it justice in a short space.

In the past several years some very fine homes have been built almost entirely of plywood both as to exterior as well as interior surfaces, and they have proven so successful and desirable that it now takes one's imagination to think of any part of a house outside of the actual frame that cannot be advantageously designed to include the use of plywood. However we shall try to confine our remarks at this time to the uses of plywood on the interior of the average home.

Architects and contractors have learned that the less expensive types of plywood such as Douglas Fir can be used for sheathing as well as for flooring or as a base for carpets and linoleum. Kitchen cabinets may be made almost entirely of plywood as well as medicine and linen cabinets in the bathroom. Most of the cupboard doors are now made flush out of ¾" or 1" plywood. California Ponderosa Pine is recommended for such uses especially if a fine paint or enamel finish is desired. California Pine plywood is also most suitable for flush wall paneling in hallways and bedrooms, and can be used for the ceilings throughout the house. Douglas Fir plywood is most desirable for lining play and rumpus rooms where a stain finish is effective. The wood finish is warm, hospitable and distinctive but plywood may be painted any color desired or it may be used as an excellent base for wallpaper.

All of the above uses of plywood are quite common and while extremely economical and satisfactory in every way, the use of hardwood plywood for paneling in the living room, dining room and den gives these rooms the livableness we all desire so much. Architects know and home owners are discovering how economically hardwood panels may be used to create a desired effect and also that true hardwoods, unlike any other material, grow richer and more beautiful as they age.

(Continued on Page 39)

A radio cabinet of Black Walnut, using three forms: solid wood, plywood and laminated. The amplifier is shielded with split bamboo. The wood screen in the background is made from the Joshua tree. Laminated plywood can be bent and curved to achieve any desired effect. Designed and executed by Paul R. Williams.

A magnificent wardrobe made about 1820 of beautifully matched patterns and oak-lined with trays in the upper part. From the collection of H. Donald Hope.

APPRECIATION OF FINE WOOD

By ELLEN LEECH

TO revive a lagging interest visit a small but busy cabinet shop redolent with the fragrance of fresh cut wood, and see these pieces of wood assume the forms of chairs and tables. There will be Teak wood from China and Japan, the Philippine Mahogany as well as the genuine Mahogany from Honduras, Cherry and Eastern Maple, also the Pacific Coast Maple from Oregon, and a bit of the birds' eye Maple, now returning to popular favor. Flanking an entrance is the native Black and the English Walnut, Birch, Ash, Oak, and panels of Red Gum, so lovely in color and graining as to make pictures in themselves. Mississippi supplies the Hickory which is valuable for heavy outdoor pieces, and White Pine is worked up into kitchen furnishings.

In Santa Barbara there is such a shop, operated by an Englishman who is proud of his craft and who strengthens the belief that handmade things can never lose their charm for the understanding mind. Perhaps because this craftsman is English he has designed a very attractive muffin stand—that true and tried adjunct to the tea hour. For the guest house his luggage racks are an undeniable necessity. The frames of these may be of any specified wood, he prefers the Philippine Mahogany, while the covers may show marked individuality. These may be pieces of tapestry, a weave of special design, a stretch of leather with brass nailheads, or even selected from a section of the floor covering. A corner is occupied by a Mahogany buffet, made for a student of wood carving, by whom it is being brought to perfection, each panel being ornamented with an original and clever design. Rebuilding is another outlet for this worker and a handsome old Walnut dining table with drop leaves is being reconditioned to accommodate additional leaves that it may better serve the hospitable inclinations of the owner of a ranch home in the Santa Inez section.

It is a far cry from a little cabinet shop on a quiet street to the production rooms of Paul T. Frankl in Los Angeles, who delights in the most modern of the modern and yet always escapes the smudge of the bizarre by attaining naive sophistication. A table to be remembered has a top of dark brown lacquer with an edging of Rosewood and legs of light Maple. In strong contrast is his luxurious rattan furniture, impervious to water and providing the extreme in comfort.

Kem Weber is another artisan of originality and a believer in modern design. It is his pleasure to create furnishings to match the temperament of the owner, and to make everything conform, the house, the furnishings and the people.

In San Francisco F. Eldon Baldauf is a designer who is making modern very popular, probably because of his genuine craftsmanship, his knowledge of cabinet making. His training has given him a wide viewpoint. He loves and appreciates wood and invariably continues his veneering on a table over the edges so the texture is unbroken.

Wood, and an appreciation of its beauty and use, forms the base for a very pleasant hobby. Among the scientists who accept wood as a friendly art medium is Frederick H. Seares, astronomer of the Mt. Wilson Observatory staff, who seeks relaxation in restoring fine old pieces of furniture. He has a workshop at his home in Pasadena and while the wood itself is his chief interest he never elects to restore a piece that is not good in line and detail. But when he finds a good design in fine wood which has been subjected to paint or heavy varnish he cleans, polishes and restores it to its legitimate place in the world.

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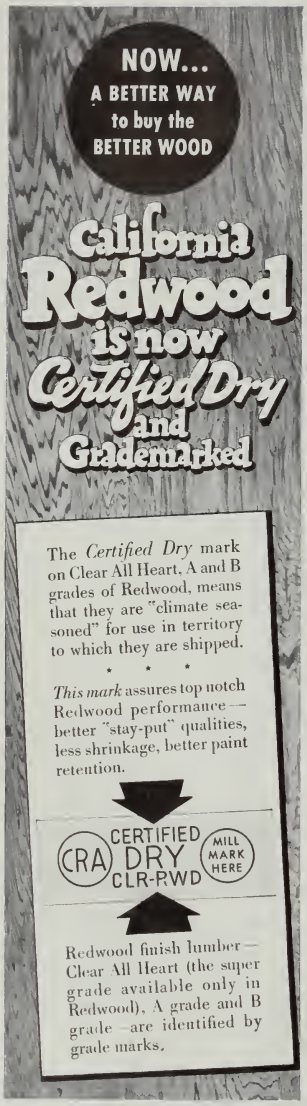
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THIS MONTH IN THE GARDEN

By J. M. ASHER

ASIDE from planting new flower beds and replanting the older ones the real job in the garden at the present time is that of maintenance. It is no small task to keep a garden shipshape through the summer months. It is difficult to determine, and experts will disagree, the most difficult functions of summer gardening. However, we believe, proper watering should be labeled number one. There are various methods of applying water to your plants. Wherever possible we suggest irrigation by means of trenches and basins. Flower beds arranged to permit furrows between the rows allow the proper amount of moisture to be applied. That is, if the water is allowed to run through these trenches slowly and long enough completely to saturate the ground. Deep, thorough watering in this manner tends to strengthen root growth and encourage these roots to go deep into the soil.

After watering has been done in this manner light cultivation is advisable. We prefer, however, to make this very shallow, only enough to loosen any crust that may have formed after irrigation. Often times small feeder roots are disturbed if spading or digging is done.

Rose gardens are very attractive now and can be kept beautiful for several months by proper care. Watering roses is often only half done. Only a month ago we visited a garden where a large number of rose bushes had been planted last February. When they were planted, large basins were made around every individual bush and the plants were started properly. At the time of our inspection, however, we found the basins very shallow and often entirely filled and the gardener was sprinkling the rose beds by hand. A few minutes after the gardener had completed his watering, we examined the soil to find that it was absolutely dry less than two inches under the surface. It was very easy to understand why this owner was discouraged with the progress of her beautiful rose garden but it was just as easy to determine the cause. After careful explanations, the man who called himself a gardener, was prevailed upon to rebasin these plants and allow a deep thorough soaking of the soil. Within a period of just three weeks we again examined this garden to find beautiful buds forming on strong thrifty canes and bushes with dark green luxuriant foliage. Although the plants were excellent and the flower buds prolific we found almost all of them covered with aphids. These little pests have been most diligent this spring and consistent and thorough sprayings are required to control them. Our last inspection which was one week later showed good results and numerous open flowers as well as lots of buds—and a grateful owner.

After watering we feel that pest control work is next of importance. There are numerous garden pests every spring and already we have discovered that this year does not differ from the preceding ones. Snails, slugs, sow-bugs and cutworms are busy and are wrecking plants where they are not checked. It is not impossible to eradicate snails and slugs and it is now comparatively easy to control them by using the new prepared baits that are on the market. Good results can be obtained by using this bait sparingly and often. A teaspoonful in a place two feet apart will prove more effective than large quantities broadcast over the entire surface of the garden.

Fertilizing could easily have third place in garden maintenance during the growing season for if plants are well watered and pests are controlled they are almost sure to grow. We do find that plants need feeding to attain their proper size and color. The prepared commercial fertilizers offer the best balance of plant foods and best results are obtained by using them according to directions of the manufacturer. Most plant foods of this type contain five to six per cent nitrogen, therefore a little goes a long way and does not cost a great deal.

May gardens are generally good this season and indicate that the early rains did much to condition the soil. Now that we are getting in to the summer season and the early plantings are about to complete their blooming season we find it necessary to plant for later summer and fall flowers. Planting of bulbs made last fall and winter are about ready to give place to other flowers, Zinnias, Asters, Marigolds, Larkspur, Clarkias, Scabiosa, Dahlias, Gladiolus will make up much of the plant materials for this month's planting.

Plenty of water through the dry hot days—but deep thorough watering instead of too often—regular spraying and ample feeding, and we know you will have gratifying results.

PRESENTING THE NEW ANNUALS

By FRANCES DUNCAN

EVERY gardener loves to experiment. His hunger for just another plant is no more to be appeased than the book collector's thirst for another book. Here, then, are some of the new annuals, most of them of California origin. Some of them will fit a long-felt want. They are grouped according to color.

BLUE. Among the blue flowers, there is the new Chinese Forget-Me-Not, *Cynoglossum amabile firmament*. This differs from the familiar *C. amabile*

in being more compact and bushy, a dwarf variety not reaching more than fifteen inches and admirable for bedding — which *C. amabile* is not. Also, the clear blue of the small flowers is deeper; the intense blue, the soft grouping of the flowers in sprays, makes it charming in flower arrangements. This Chinese Forget-Me-Not is very easy to grow, requiring open sunshine and plenty of water. The Forget-Me-Not of old gardens, *Myosotis,* perennial and biennial, prefers part shade.

Another excellent new flower is Aster Early Giant (light blue), winner of a silver medal. The large flowers are a clear, light, sky-blue, the petals are lacy and borne on stiff stems. It combines well with any grouping of flowers in the border, while the strong stems and lovely color make it beloved for cutting.

Scabiosa Blue Morn is a new Scabiosa minus the pincushion center. The plants are erect, long, wiry stems shooting up from the base; the double flowers, wavy-petaled, are lavender-blue. Also good for cutting.

Red. Probably none of the new annuals will be planted more than a new scarlet-flowered Morning Glory, *Ipomoea Scarlett O'Hara.* The name is peculiarly appropriate for this gorgeous climber. The flowers are three inches across, of a brilliant carmine-red. Although Scarlett O'Hara opens true Morning Glory fashion in the morn, these blossoms remain open into the afternoon. The foliage is good, but it is not especially rampant and has to be assisted to begin twining.

Morning Glory Cornell, *Ipomoca Cornell* — deep red flowers margined with white. The flower is named for Cornell University, whose colors it bears, not as Californians might suppose for our famous landscape architect, Ralph D. Cornell. There could be a better namesake chosen for him than this understudy of Scarlett O'Hara.

Petunia Ladybird. A variety which won a bronze medal. Somewhat like Rosy Morn in habit, but the carmine-pink flowers are overlaid with scarlet. A brilliant little beauty and the dwarf, compact plants make a note of striking color.

Petunia Velvet Ball — another charming dwarf Petunia and a bronze medal winner. It bears a profusion of large velvety flowers, in color a deep oxblood red, a rich note which clever gardeners will use with discretion and with good effect.

Zinnia Will Rogers. In color an intense scarlet, the red of Chinese lacquer. It is a fine, large-flowered, sturdy plant.

Yellow and Orange. Zinnia Super Crown o' Gold, pastel tints. Somewhat in form like the dahlia-flowered Zinnias and quite as large is this very striking new variety. It has been kept to the pastel tints: yellow, old gold, apricot, light pink, buff, salmon; and a charming effect, at once soft and glowing, and rarely found in Zinnias, is due to the deep, golden yellow which suffuses each petal except the tip. (By the way, what a difficult time flower originators have in naming a new beauty when each successive production is considered a climax of achievement — so we reach the curious anomaly of Mammoth Pansies!)

Marigold Early Sunshine. As its name implies, this golden-flowered bronze-medal winner precedes other Marigolds and blooms throughout the summer instead of waiting until frost is about to come — a strong recommendation to many gardeners. In habit, it is dwarf and bushy.

Marigold Gigantea Orange Sunset. At the other extreme from the preceding is this fine large Marigold. The plants are strong, heavily-branched; the flowers, double, almost five inches across, and are sweetly fragrant.

Dwarf Guinea Gold Snapdragon, *Antirrhinum nanum guinea gold.* This new Snapdragon is dwarf, bushy, with compact spikes. The flowers are bronze-orange.

Calendula Chrysantha Twilight has a long blooming season. The long-stemmed flowers are a soft creamy yellow.

Godetia Orange Glory. More brilliant is this Godetia than G. Kelvedon Glory. It can make a very emphatic note in the garden with its deep salmon-orange single flowers. Very profuse in bloom.

Pink. Annual Hollyhock Indian Spring. This new Hollyhock is an extremely valuable introduction. It blooms from seed in five months, and if after blooming the flower stalks are cut down it will repeat its performance. The flowers starring the five-foot stems are large, semi-double, and rose-pink. Californians are in such haste in their gardening — this annual with its speedy effect will have a special appeal.

Petunia Hollywood Star. A dwarf variety, the flower bright rose in color with a touch of gold at the throat. The flower edges are cut deeply, suggesting a star — as, in fact, does the roseate hue and the gold at the heart. It blooms abundantly.

Petunia White Gem and Petunia Pink-and-White Gem. These are miniature Petunias six inches in height and charming in just the right place. It will be noticed that many of the flowers featured as new arrivals this season are dwarfs. Things grow so violently in California that plants known to be reticent in growth are welcome.

All Colors. Russell Lupines. These charming Lupines from England may be had in twenty-one shades. The habit of the plant, making of itself a sturdy, much-branching, vigorous bush of about three feet and profusely in bloom in vivid and abundant color, will make these Lupines a definite addition to the gardener's repertoire. But since it's a new, valued introduction, those who send for packets need not be surprised if they contain but few seeds.

Each of these new introductions seems to have a quite definite personality and able to fill a definite place in California gardens.

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THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

VITRUVIUS SENIOR was not a great architect. We know precious little about him, but he did write ten so-called books *de Architectura* and his name survives these two thousand years. Vitruvius Junior is far too modest to confess to any virtues approaching greatness and he will not be remembered twenty years hence, let alone two thousand. However, under the cheerful caption chosen by our guiding genius he will also tempt the Muse of Literature by commenting on this and that in the halcyon field of art and architecture, always having in mind the slogan of the irrepressible, "Smile and the world smiles with you." He may write with a smile of sheer joy of appreciation of someone's splendid achievement, or it may be a smile of amusement, of derision, or of compassion. Whichever circumstance may dictate, he has been asked to provoke discussion, to invite criticism and re-examination of postulates, to stimulate efforts toward higher levels of accomplishments by hearty applause, to emphasize by constant repetition the words of Daniel Burnham, "Let your watchword be order and your beacon beauty."

* * *

If Adam and Eve had not, for good enough cause, made their hasty exit from Paradise ever so long ago we would probably not be so deeply interested in economics today. Had these ancestors of our practiced self-restraint to a reasonable degree certainly architecture would still be a gentleman's profession and there would be no need of registration and other restrictive laws. But Eve would bite into that apple and we are all still doing time. Vitruvius Senior, in his day, had perplexing enough problems to solve because of the competition of Greek slaves; Michael Angelo had his troubles with Bramante and lesser men, and Sir Cristopher Wren's was not altogether a bed of roses.

But it was not until a few decades ago that some bright-eye thought of registration laws as a means of protecting the dear public against the big, black architect wolf and, incidentally of course, reducing competition. The problem was solved. As there are but few generals and colonels in the army, so are there but few annointed by Mother Nature for the glorious adventure in architecture. Examination shall determine who is to enter the inner circle and there help skim the cream off the opportunities offered by those requiring buildings. While there was cream to skim, all was well and good. But taxpayers cannot feed and house ten million unemployed and at the same time engage in real building enterprises. Now the cream is gone and the milk all but dried and there are some eight hundred architects in California.

Heretofore we architects were not interested in the milk, the little houses in the five and six-thousand-dollar bracket. Some of us even referred to all residential work as architectural millinery and would have none or little of it. It was unthinkable that holders of baccalaureate degrees and state certificates should bother with the homes of artisans.

If the rumors as to the purport of Senate Bill No. 186, recently introduced at Sacramento, are trustworthy its proponents seem to imply that there is far too little work to do for the qualified and that the belt is drawn to the last hole. And now the crumbs, which draftsmen formerly attended to after office hours on their own, are looked upon as desirable grist for the mill; and a few more teeth are to be put into the law so that the snarl will also be effective among the crumb-gatherers. And when that is accomplished, what then? Why, bless my soul, the draftsmen will be minus the first stepping stones toward independent practice and mother herself will attend to all the designing and she need not bother about certificates and such evidences of efficiency. She will just hire her contractor to do as she indicates on a piece of wrapping paper. She will have too profound a respect for the registered architect to hire *him*. We cannot enforce recognition of worth by a show of legal teeth. Only actual demonstration of superior value repeated over and again will bring desired results.

* * *

After reading Prof. Talbot F. Hamlin's biting comments in the April issue of *Pencil Points* under the caption "Challenge to Architects" — and every architect must read it — one all but comes to the conclusion that American architects, from Maine to California, might as well be taken out to mid-ocean and dumped overboard. They have so completely missed their intended bulls-eye; they are so void of imagination; they know not what beauty is; they are getting only their just deserts in the slight regard the public pays them. We force a smile and so repress a tear.

There is so much truth in Professor Hamlin's splendid diagnosis that as one approaches the end of his article one is earnestly hopeful that he will not fail to prescribe a curative, or at least a helpful medicine. Surely there must still be a slight ray of hope for the profession. We cannot be quite so sick. But his pill does not seem to have punch.

Now we have a suspicion that the sickness is not all on the side of the architect. We even suspect that such beauty as architects dispense far and wide, pallid though it be, is often beyond the emotional grasp of a considerable portion of that listless public he refers to. Discriminating taste is not so widely distributed and it is just possible that the exalted Hamlin standard of beauty would go begging in even those cities which have the best of cultural opportunities.

It is an old theory of Vitruvius Junior that our schools of architecture and all architectural societies might well busy themselves with the problem of building up an appreciative consumer class. He many times has heard from most erudite and much-traveled persons confessions of taste which would make the good professor writhe — estimable people for whom only the mediocre seems to be thrilling. And realtors, again and again, complain that architects' designs are too "high-brow" for their use. What architect has not been faced with the alternative of deliberately perpetrating the banal or of losing the commission? And please observe the ladies' hats!

When this matter of producing an ever more appreciative consumer class has been adequately attended to and if architects can keep abreast of the increasing demands on their artistry there is a chance for Professor Hamlin's standard of beauty and there will be no need of Senate Bill No. 186 nor any other restrictive laws. An exodontist will be wanted to operate on all laws pertaining to architects.

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Photograph by Dick Whittington

A dome with a span of fifty-two feet built of bolted wooden struts, the longest seven feet in length. Located in Westwood, California, this was the first Lamella dome to be built in America.

WOOD

By

HARWELL HARRIS

The ranch of Mr. and Mrs. C. C. Curtis in Pasadena built of redwood thirty years ago by Louis B. Easton.

IN AN age devoted to the development of synthetics, one of the oldest of natural materials, wood, is enjoying a rebirth. Wood has a long record of human association. Like stone, it has been walls, floor and roof. It has carried the loads, excluded the weather and formed the decoration. It has been structure, insulation and finish.

Wood, like stone, was first used rough hewn. Later it was carefully cut and polished, and the natural patterns of infinite variety were discovered. Pattern varies with the individual tree as well as with the species, and this variety was further multiplied as various methods of slicing appeared. At times, as in Japan, the log after slicing has been carefully tied together to await the design of the wall or ceiling. Just as solid blocks of marble forming both structure and finish of the Greek building were later sliced into thin sheets to veneer the rubble and concrete of the Roman building, so were the logs with the finest grain later sliced to paper thinness to veneer the cheaper woods and spread their hidden beauties over a hundred times their former surface.

Wood swells, warps, burns and rots. It is as variable, unpredictable and unreliable as the human creature it shelters or warms. Why, therefore, after centuries of effort to eliminate the uncertain from his life, his tools, his shelter, has man suddenly begun felling trees and turning them into houses, furniture, aeroplanes, with a frenzy that must be matched with an equal frenzy of planting if he is not completely to denude his landscape?

Wood is strong. Weight for weight, it is stronger than iron in most situations. Allow a slender strand of steel to take the pulls in a structure, and wood will take the pushes and the bends. Allow iron again to enter the design in the form of small toothed connectors at the joints of the framework, and structures of amazing height or span may result. Cover the framework with a thin skin made from several layers of wood peeled from a log and carefully cemented to each other and to the framework, and the result is still stronger and completely free of the assistance of iron.

Wood is easily worked. Thanks to its structure, its elasticity, its low tensile strength, its relative softness, wood can be easily cut and brought to a smooth surface. Once turned into timbers or boards, the carpenter's job is an easy one. With a small number of comparatively inexpensive hand tools the carpenter can shape, surface and join. With a few power tools his only other requirements are a good eye, a steady hand, a methodical mind and a love of wood greater than his love for his tools. Like all natural materials wood is most beautiful when it is allowed to be most like itself. This means that there are limits beyond which carving and patterning should not go. Just because wood submits readily is no excuse for indulging one's love of self-expression heedlessly.

Wood is lasting. Of course wooden buildings burn and wooden buildings rot, but unless special protections are provided, catastrophes overtake buildings in other materials as well. Stone, concrete and brick need the addition of steel to protect them from earthquakes; adobe needs plaster to protect it from water; plaster cracks and is limited by the nature and behavior of the material beneath it; and steel itself must be protected from fire and water. In some of its newer forms, wood is developing special resistance to destruction. The new plywoods have synthetic resins between the plys. These resins, which are similar to bakelite, form fireproof partitions within the wood. Also various solutions, which either impregnate the wood or else form a protective coating, add greatly to the wood's resistance to fire. Resistance to rot and to termites is meas-

(Continued on Page 40)

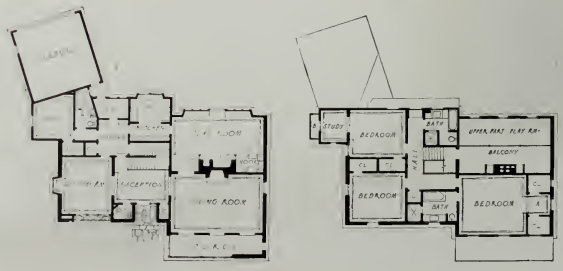
Photographs by Clyde Stoughton

A Pennsylvania Farmhouse in California

THE RESIDENCE OF
MR. AND MRS. JEROME CADY

in Westwood Hills, California

ULYSSES FLOYD RIBLE, A.I.A., ARCHITECT
CARROLL SAGAR, A.I.D., INTERIOR DECORATOR



Remindful of the Dutch Colonial homes built of stone, this home embodies the simple sturdiness of those early settlers. Wood gutters and downspouts are characteristic, as are the typical split rail and field stone fences. The northerly unit is a replica of the simple symmetrical form of the early Pennsylvania farmhouses with its low-eaved porch and dominating chimney. As the need arose, a wing was added of field stone and boarding. The third wing indicates the final addition, finished in materials available from the primary units. Three birch trees grace the entrance while roses grow over the trellis. The walk is of flagstone and nearby an old rain barrel spouts ivy. The door is a Dutch door with a brass Colonial knocker.

In the living room the walls are paneled with white, knotty pine. The ceiling has small beams painted white. A marble fireplace has a Colonial mantel. All a fitting background for Colonial antiques.

The master bedroom has a steep ceiling with exposed whitewashed rafters and a gay rose patterned wallpaper. Mahogany four poster beds have old-fashioned frilled bedspreads and a green Bristol lamp has been fitted for electricity. The master bath is olive green with peach colored curtains of dotted Swiss.

The rumpus, racket and play room is directly behind the living room and is two storied with a balcony which has extra accommodations for guests, and the proximity of the kitchen is convenient for impromptu snacks, or for serving in the garden through the play room door. The room is paneled in knotty cedar and has a generous fireplace of whitewashed brick, decorated with ancient firearms. Yellows and greens make this a cheerful room and the old pewter and china lend added color.

Rendering by Jamison

THE RESIDENCE OF MR. AND MRS. F. N. COLE

in Beverly Hills, California

WALLACE NEFF
Architect

HAZEL HARTMAN, A.I.D.
Interior Decorator

SCHOEN & KING
Landscape Architects

WILLIAM C. WARMINGTON
Builder

QUITE unlike an Alpine vista is the view obtained from this long porch. Instead of rural scenes, the gaze wanders to carefully clipped lawns, tailored swimming pools and the well-groomed paths and fences of neighboring estates. Hills sweep up to Pickfair on its jutting elevation, while to the west is the Pacific Ocean. Built of brick with wooden trim and finish, this Swiss type house was planned around this view.

On the garden side the long porch on the top or first floor extends the width of the house and, being high, has an unobstructed outlook. Opening onto the porch is the living room, paneled in white pine. A large bay window with built-in seat dominates one end of the room and looks down the canyon. One entire wall consists of book shelves and cupboards in natural wood finish. The two windows on this side have wooden shutters instead of draperies. The opposite wall is also paneled and contains a knee-high fireplace of fieldstone with a hearth of pottery splits. Above the fireplace is a wide wooden mantel on which will be placed copper and brass pieces. To one side is a niche which might be used for a copper vase filled with flowers. The two end walls of the room will be decorated with a small patterned wallpaper in neutral tones. The floor will have a rough textured green rug. Upholstering will be green stitched linen, plaid or gay flowered chintz in colors picked up from the Provincial chintz at the bay window. An old French Tole clock fits in with the scheme.

Directly in back of the living room is the den which also has a fireplace. The walls in this room will be finished in Yucca cloth made from the Spanish Bayonet which grows native in the Southwest. The furniture colors are lime, yellow and bottle green, with a floor of black and white rubber tile. A bay window with French doors commands a view, while on the opposite side is the bar with its service door into the hallway.

In the dining room the walls will be covered with an old peasant paper, furniture will be antique elm, and the hanging shelves will be filled with pewter pieces. The bay window will have draperies in yellow, brown and green chintz with valances.

On the lower or second floor are three bedrooms and four baths. The master suite, having a "his" and a "her" dressing room and bath, is below the living room and has the same magnificent view at a lower level.

On the bottom or third floor is a man's room and bath, and storage space which may be used as a children's play room. There is an open garden room for gay furniture which will provide a place for lounging.

Wood has been used throughout the house to increase the peasant atmosphere. The roof is of heavy shingles, at the entrance redwood siding has been used, shutters are of white pine, wooden eaves and heavy wooden beams all add character to the house. In the interiors, antique oak, elm and other woods have been used in the peasant fashion, all lending their warmth and color to create a charming and livable whole.

By Rowe Rader

INTERIOR WOOD PANELING

By CHARLES O. MATCHAM, A.I.A.

To Those Who Love a Home
Which Is More Than a Mere Dwelling
Who Appreciate the Work of Bygone Ages
When the Craftsman Lived for the Joy of His Art

WITH these few, almost poetical words, Herbert Cescinsky dedicated his book *Gothic Furniture.* To me it is not only a dedication, but it could provide further an excellent text for a lesson.

I am reminded of the fact that we who work in the structural and decorative arts continually refer to historical precedent for inspiration and guidance. We conscientiously try to copy the work of our predecessors which we recognize to be excellent examples of taste and design, and we hope to understand the problems which were met and to profit by the mistakes which were made in the ages past.

Unfortunately, however, there are too many cases of people building homes who unwisely economize and mistakenly believe they cannot afford the services of an architect and next, an interior decorator. They attempt to plan their houses themselves; sometimes employ inferior building contractors, and rarely ask the advice of those who have spent years in the study of the archeological styles. Neither they themselves nor their contractor have access to reference documents which clearly show how and why things were done in a certain manner. Instead, they attempt to explain what effects they want, and their builder copies as closely as he can remember it, and as cheaply as he knows how, some example of detail which he has seen in some other house. Likely as not even this example may have been poorly designed, and as a consequence the net result is an entirely unsatisfying product.

There is nothing in a home which can give the feeling of richness and refinement so well as a paneled room which has been thoroughly studied and carefully executed. Conversely, there is nothing more pitiable than a room the walls of which have been decorated in some haphazard way, with little or no regard for scale, proportion, color, or the material used.

It is perfectly true that our age is one of experimentation; furthermore, it is one of extreme economization. But, everything being relative, were not our ancestors forced to contend with exactly similar problems? Interior

(Continued on Page 40)

Above, a library paneled in carved oak, waxed and left a clear light color that fits in with the modern treatment of the room. Harold W. Grieve, A.I.D., decorator.

A den paneled with pine has an early craftsman feeling that is increased by the texture of the hand-worked chair. Carroll Sagar, A.I.D., decorator. Ulysses Floyd Rible, A.I.A., architect.

Antique pine paneling, warm tones of terra cotta and red brown with light chintz draperies of yellow and green, create a satisfying study with whiskies and soda from the old cabinet converted into a bar. S. Bartley Cannell, Jr., A.I.D., decorator. Wurdeman and Becket, architects.

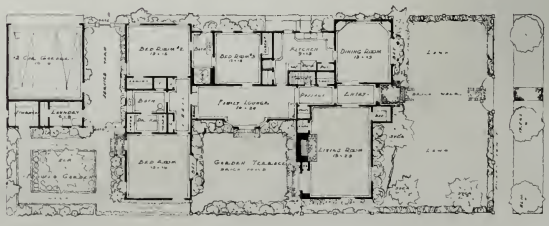
Photographs by W. P. Woodcock

THE RESIDENCE OF MR. AND MRS. KENNETH ALBRIGHT

in Beverly Hills, California

KENNETH ALBRIGHT, BUILDER

BENJAMIN PURDY, LANDSCAPE ARCHITECT



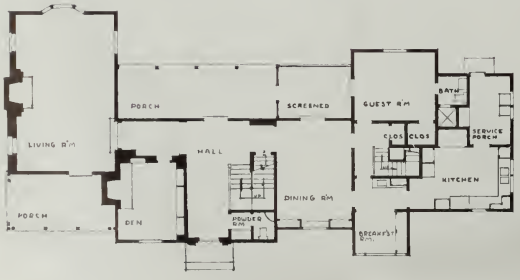
Built on a city lot, 50' x 120', this California home was designed for a family of five following the tradition and charm of the Early American home of New England. The exterior is narrow siding painted a butter yellow with white trim and lattices and picket fences of white. The walls of the living room are knotty pine finished by "pickling" which mellows the wood without paint or stain and gives a fine natural finished chestnut. The ceiling has two huge beams salvaged from an old bridge, with old-fashioned beaded ceiling boards, all painted flat white. The dining room has a wood wainscot and a deep cornice painted white to match the old china cupboards. Simple Early American furniture and fresh, frilled curtains augment the New England feeling. The family lounge is a glorified passage making a room of many uses. It opens onto the garden terrace, which is paved with brick and is a pleasant outdoor living-dining room. The master bedroom overlooks the garden terrace and also the flower garden in the rear. Bathrooms and kitchen are tiled with rubber tile; a service porch has been eliminated and the laundry placed in the garage which opens onto an alley. The hardware is black iron rim locks with white china knobs and old brass keys. Lighting fixtures are polished brass and glass, all contributing to the traditional New England setting, framed by carefully planted trees and shrubs.

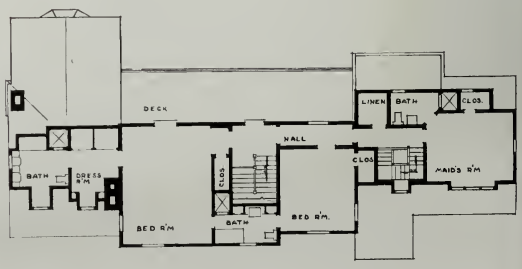
Photographs by George D. Haight

THE RESIDENCE OF
MR. AND MRS. RUSSELL HARRIMAN

in Chapman Woods, California

THOMAS MULVIN AND CURTIS CHAMBERS, Architects
RICHARD ILLSLEY, Builder





Dignified, gracious, hospitable—all the adjectives that fit a charming Colonial home. Built of redwood siding painted a warm gray with trim and shutters white, with red cedar shingles left to weather, it presents a facade that is pleasant and calm. A large motor court is in front of the main entrance, the rear porch overlooking a garden. The garage building in the rear is screened by a grape covered pergola.

The entrance hall runs through the house and opens onto the porch part of which is screened, making it ideal for outdoor dining. A convenient powder room is to the right. The stairway of walnut, the rail and balusters are from the old Flood house in Atherton built during California's gold rush days.

In the living room the walls are a soft butter yellow, the carpet lime green. Chintz draperies with a brown-background repeat the tones of the walls and carpet and introduce coral shades which are used on some of the furniture. The mantel, from an old Virginia home, is estimated to be about one hundred and fifty years old. It is of walnut and maple, woods which were native to the plantation from which it came.

The den has a common brick fireplace, set in natural pine walls. The opposite walls, not shown, are lined with books.

Photographs by W. P. Woodcock

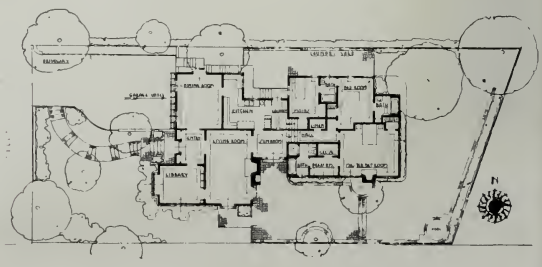
THE RESIDENCE OF JUDGE AND MRS. GEORGE DOCKWEILER

Los Angeles, California

ROWLAND H. CRAWFORD, Architect

BENJAMIN PURDY, Landscape Architect

Of English style this house has shake walls stained dark brown with roof to match and trim a light natural wood finish. The house numbers appear on a carved wooden shield hung over the heavy oak door. A woven wood fence encloses the property. The garage is under the dining room and steps lead up on the left to the paved service yard. On the opposite side is a paved lounging terrace opening out from the living room and sun room. On the outside of the living room chimney is a barbecue—a current necessity for California domiciles. In the swing Mrs. Dockweiler and Gretchen, aged three, are watching Donald Duck. Tall chimneys from the master bedroom and living room fireplaces add interesting detail to this side of the house. The living quarters of the house are on a lower level from the bedrooms dividing it into two separate units, and fitting it closely to the contour of the lot, while graceful pepper trees and tall sycamores cast benevolent shadows.



A VALLEY RANCHO

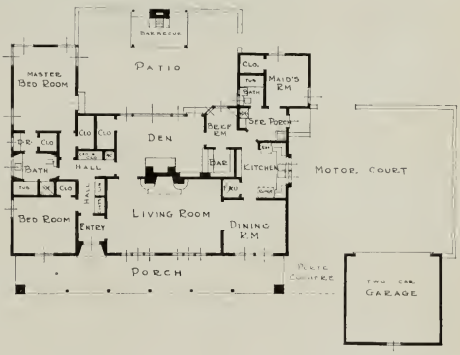
LEO BACHMAN
Architect
WILLIAM MELLENTHIN
Builder
Interiors by
BARKER BROS.

Photographs by Miles Berne

Situated in the San Fernando Valley is this charming home built in the style of an early Mexican ranch house. The exterior is a combination of local stone and siding painted a fawn color. The trim and western fences are white. Opening off the den is the enclosed court completed by a wall making a patio for outdoor living. Shrubbery and ground covers newly planted will finish the picture.

Spread out in hacienda style, the rooms are large and hospitable. Rough textures and hand-woven materials are in keeping with the Mexican atmosphere gone modern. In the living room the beamed ceiling is painted a fawn color. Rich browns and tans were chosen for this room, with occasional pieces of light woods and textured covers for the couch, loveseat and one chair. Another chair is in sand-colored suede. Brown and tan broadloom covers the floor from wall to wall and extends into the dining room. Everything in the room is planned around the large fireplace built of stone.

In the den the browns and tans are secondary to a bright and cheerful blue, blue plaid wallpaper, blue and white rug, striped blue couch. One large Venetian blind extends over the three windows looking out on the patio and in one corner is a fully equipped bar to add to the festivities of the occasion.



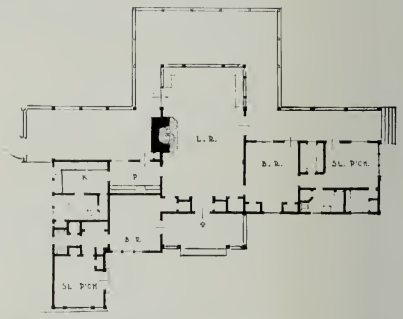
THE MOUNTAIN RETREAT OF MR. AND MRS. J. H. THRELKELD

at Lake Tahoe, California

GARDNER DAILEY, A.I.A., ARCHITECT

ARMSTRONG, CARTER and KENYON, A.I.D., INTERIOR DECORATORS

An enormous living room, one end of it all windows, and a huge stone fireplace, are the center of life in this home at Lake Tahoe. A balcony furnished with comfortable sun furniture and equipped with a marvelous view probably runs a close second. Built of Tahoe pine, both interiors and exterior, it fits in with the tall pine trees surrounding it, its pleasant Alpine style giving it a gracious welcome. Even the cuckoo clock seems at home, and no doubt there is a Swiss barometer around the corner.



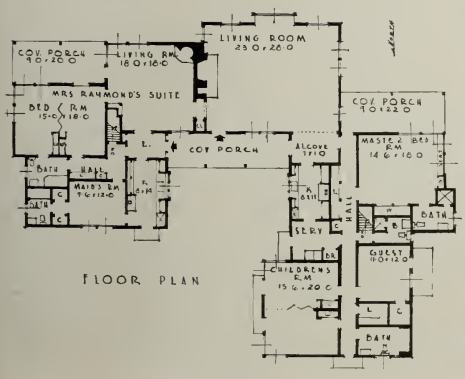
Photographs by Garnett

Located in the low foothills of the Pasadena Linda Vista district this Early California home takes full advantage of its marvelous site through the medium of its many glass openings. Built of Redwood board and batten it has been painted off-white with a shingle roof stained a natural color. An unusual requirement was a wing for a close relative which was incorporated without destroying the appearance of a single family dwelling. The small living room connects with the large one and could be used as a library while the second kitchen in festal times might prove a life-saver. The main fireplace is particularly interesting with its old Colonial iron doors and warming oven. The Pine walls are painted a buff color making a simple background for colorful slip covers and rich Orientals.

THE RESIDENCE OF MR. AND MRS. HARRY A. MAYHEW

Pasadena, California

HAROLD J. BISSNER, Architect
RICHARD M. ILLSLEY, Builder

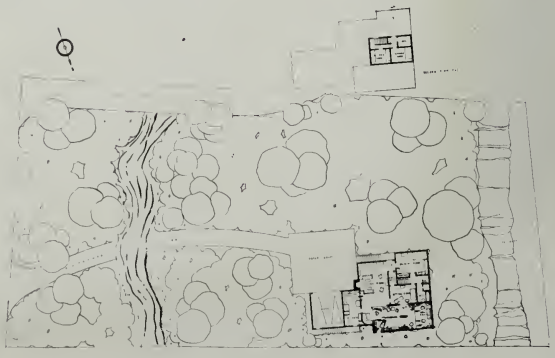


FLOOR PLAN

Photographs by Fred Dapprich

THE RESIDENCE OF MR. AND MRS. H. N. MILLEA in Santa Monica, California

SUMNER SPAULDING, A.I.A., ARCHITECT



On the palisades in Santa Monica is the home of Mr. and Mrs. Millea. The plot plan shows the long drive across the brook to the motor court. It is built of Redwood siding left to weather, with flat composition roofs and trim a light tan. The front door is tan with a kick strip of blue.

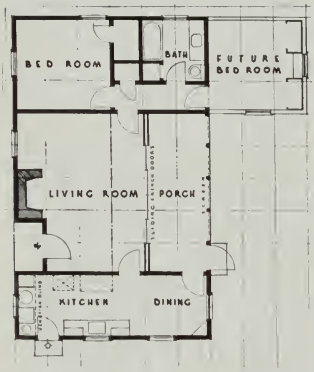
On the main floor are the living room, dining alcove opening out into the paved patio, kitchen and dressing room and bath. Upstairs are the sleeping quarters.

The dressing room is commodious with built-in wardrobes, a lavatory and a wide couch. The walls are painted a soft, faded chartreuse, the rug is a plaid in yellows, greens and brown, the couch upholstered in a mulberry rep and the little stand is lacquered dark brown.

The dining alcove attains an atmosphere of outdoor dining by means of a large sliding door which opens into the enclosed patio. The wood is natural waxed pine used in combination with a plaid wallpaper in tones of yellow, tan and a terra cotta shade that matches the upholstering of the seat. The floor is brown linoleum with a darker brown edging. The draperies are a natural, rough-textured cotton material with bands of dark brown.

In the living room the walls are paneled with waxed white pine with built-in pine book shelves. The loveseats are upholstered in a natural woolen material with a chevron stripe. The low modern tables are dark walnut, and the draperies in this room are the same as in the dining alcove. The fireplace is of whitewashed brick and lamps of dark blue pottery add accents of color.

Photographs by George D. Haight



A PLYWOOD HOME

JOSEPH WESTON, ARCHITECT

The home of Mr. and Mrs. Werner B. Fluck in the San Fernando Valley is constructed almost entirely of plywood. The exterior is covered with Redwood plywood siding which has been left in its natural warm red color. Under the galvanized iron roof, a thick coat of exploded mica protects the house from the excessive heat of the valley. A closely covered arbor that will soon be covered with climbing roses connects the house with the garage.

The interior is completely finished in unpainted Douglas Fir plywood. In the living room a large brick fireplace contrasts with the natural tones of the paneled walls, and a large copper plate emphasizes the simplicity of design. The floors are dark red tiling highly polished. Dining room and kitchen, both small in themselves, are combined, each adding spaciousness to the other.

SMALL HOMES OF THE WEST

BABES in the WOODS

By RAMSAY L. HARRIS

"IF ONLY I had some boards—" is the birth-notice and epitaph alike of many a fair dream in wood and nails. John thinks of what he could do to please the wife and astound the neighbors. Once, he recollects, he got the lumber, trimmed it, sanded it off—and then split it with the first nail! But now, what a difference! He can obtain a board trimmed, smooth, as thick or as thin as desired, that does not split. Not even close to the edge!

Except that the sheets of veneer are glued rather than interlaced at right angles to the grain of each, plywood may well be called "woven wood." This fabricated board is longer, wider, stronger, lighter, smoother and less subject to warping than any board ever cut from any tree that ever grew. Man found that he needed boards more rapidly than Nature seemed ready to grow them. From Nature's second-best, therefore, he fashioned a fabric better than Nature's best.

Early carpenters, cabinet-makers, and even bow-makers, understood the principle of reinforcing wood by cross-ply. However, plywood as we know it today became a practical commodity about fifty years ago. Wood came to be cut, glued, and pressed together by machinery. Plywood factories sprang up, notably in Russia. Within fifty years machinery and knowledge of adhesives have advanced greatly. Consequently, the numerous plywoods of our day compare with those early products as steel compares with bronze.

The tensile strength of the average wooden toothpick is greater than that of steel wire, weight for weight, not diameter for diameter. The tensile strength of wood at right angles to its grain is negligible. Plywood braces the weakness of each layer against the strength of the other. The resultant fabric is as tough as a pair of cross-grained Siamese twins!

There is high romance in the process by which a log of pine or Douglas fir becomes a vast stack of fabricated board, ready for use. The log, softened by steam under pressure, is mounted on a giant lathe. A broad, continuous ribbon of wood, from 1/24 to 1/8 inch in thickness, is "unwound" at the shining touch of wide steel cutters. These ribbons are dried, cut, glued, and placed under tremendous pressure until the composite board becomes a homogeneous whole, unbelievably tough and immune to warping. It may vary in thickness from the common quarter-inch three-ply to boards much thicker.

Interiors can be paneled inexpensively and durably with veneered surfacings of beautiful woods. Careful staining serves to bring out the natural beauty of the grain. The result can add a warm, rich finish to an otherwise cold and uninviting room. From boudoir to breakfast-nook the decorator can "tailor" the house to combine utility and appearance.

Many articles of furniture may be made of plywood to match the walls. Desks, tables, bookcases, window-seats, even modern chandeliers, can be made from the reliable and workable material. Many an eye-sore of pipes and rear-view plaster becomes a beauty-spot when dressed over with a few smooth sheets of the board, nailed into place with almost invisible brads.

Numerous as are the uses to which the architect and decorator can put the composite board, we must not overlook the work of the tinkering amateur. "There, my dear!" says a husband proudly, "There is a seat that won't cave in for fat Mrs. So-and-So." And the wife can indulge that proud, my-husband-made-it-himself feeling without a haunting fear that the seat will let more than her husband down!

Until very recently, plywood was largely reserved for indoor use. Synthetic resins now render wood completely waterproof and thus open up innumerable possibilities for exteriors made of plywood. In rigorous tests, performed by the U. S. Forest Products Laboratory, the new board has won its right to be considered a dependable outdoor material. Now leaps into realization the cheap plywood house, cut to exact measurement and capable of compact package, convenient shipment, and rapid assembly.

Within the last few years such houses have been erected in about half the states of the Union. Some display the novel feature of one-piece walls with windows and doors inset. This type of house can be erected within a day of its delivery. The grounds surrounding a completed building need no longer abound in flower-choking debris and innumerable bent nails. Landscape gardening ceases to be a reclamation project!

It is to be earnestly hoped that the prefabricated house will receive artistic blessing at the hands of competent architects. Cheapness and availability will make such houses popular. It were indeed a pity if the resultant houses should reflect the doleful duplication of contemporary auto court cabins.

Startling as is the new departure in houses, a yet more startling novelty of usage faces us in the field of aviation. This is no less than an aeroplane of molded plywood. The process of fabricating the fuselage involves a mold that resembles a giant fish. The completed form, however, is both strong and streamlined. The wings likewise are of molded plywood. If, as has been estimated, a single mold can produce a score of these forms in a day, the creation of aeroplane "shells" could proceed with a rapidity hard to realize.

Plywood is as yet only a lusty infant. Its mature development must still be guessed at. However, even now the projected building of a fleet of "plastic planes" bids fair to give a new—loftier?—meaning to the term "wooden walls" so long synonymous with effective maritime defense.

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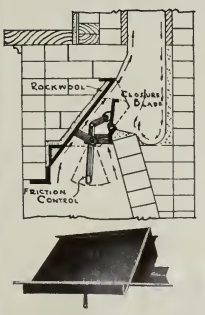

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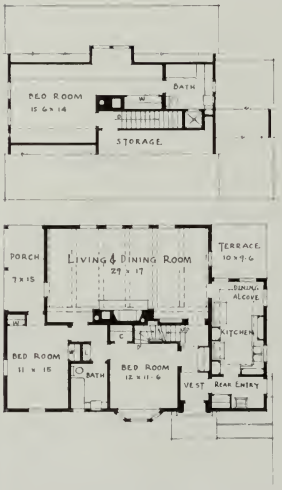
Photographs by Miles Berne

THE HOME OF
MR. AND MRS. GILBERT D. McCANN
in Glendale, California
KEMPER NOMLAND, ARCHITECT



This small one-and-a-half story Colonial house has been built of shakes left to weather with a roof of shakes also. The trim is cream color including the brick chimney. The front entry and walk are of red brick.

Across the front are two bedrooms and bath, one with a pleasant bay window. The rear entry and kitchen are also to the front with the large living room and dining alcove to the rear, opening onto a covered porch on one side, and an open terrace convenient for outdoor dining on the other.

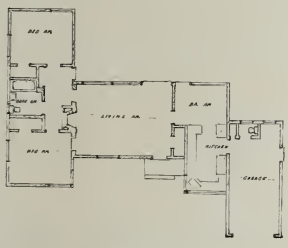
The living room finished with Colonial details is paneled in knotty pine with a beamed ceiling. The unusually large fireplace with its warming oven balances the four large windows on the opposite side of the room and overlooks the gardens.

Upstairs in the gabled roof is a generous bedroom with dormer window and bath.

This small house is particularly fortunate in having no wasted space, good circulation and protected privacy.

THE HOME OF
MR. AND MRS. W. H. GILSON
Menlo Park, California
VINCENT G. RANEY, ARCHITECT

Redwood has been used almost exclusively for this small house. The exterior is of 8" beveled siding and Redwood is also used for the roof. Even the little white fence is of Redwood picket pack. Situated in the orchards of the Santa Clara Valley this house was built for a middle-aged couple. Having to be as economical as possible there is a minimum amount of waste space. No entrance hall was required, a little covered porch serving as protection and entrance. The house is designed so that the important side is completely glassed, giving maximum accessibility and views of the orchards. The glassed areas also take advantage of the morning sun, while the overhung rafters shelter the interior from excessive noonday heat. The patio shielded by the house and the surrounding orchards is unusually attractive. Storage space, an extra toilet and a door from the garage leading directly into the kitchen are of great convenience.



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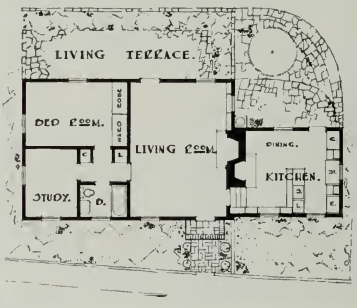
Photographs by Garnett

THE RESIDENCE OF MR. AND MRS. DAVID ROSS in Hollywood Knolls, California

Designed by L. FREDERICK RICHARDS

For this small house built in the Cape Cod style Redwood siding was selected for the exterior with all trim painted in a light cream color. In the study Redwood plywood was used and in the kitchen—the most important room in the house, the walls are paneled in California Cedar waxed a clear, light rose-red color. The linoleum floor and drainboards have a sand background with ruddy tints that blend in perfectly with the paneling. The fireplace is unexpected and quite delightful, lending its hospitality to this room which has become the living, dining, working and recreation room of the house. The low counter is adorned with old pieces in pewter, brass and copper and permits light conversation with the master of the house or visiting guests. A small table in front of the window is used for cheerful breakfasts and informal snacks, and a door opening onto a paved terrace is convenient for outdoor refreshments.



First floor construction is the most important to protect against termites and dry rot. Treating the lumber with chromated zinc chloride chemical salts makes it immune to attack.

SALT PRESERVED WOOD

By JASON C. McCUNE

WOOD preservation is a long established and scientific industry having started in 1838 with the discovery that in closed retorts chemicals could be injected deep into the fibres of wood by heat and pressure. This basic method of pressure treating has yet to be improved upon during its one hundred years of successful practice and today millions of feet of timber are pressure processed every year in hundreds of plants throughout the country.

In the pressure process using chromated zinc chloride, the lumber is filled with chemical salts poisonous to termites and toxic to fungus as well as fire retarding in effect. The salts of chromated zinc chloride are a scientifically augmented form of zinc chloride, the standard wood preserving salt in use for the past one hundred years. The technical effect of adding chromates is to fix the zinc chloride firmly in the wood. Service records of pressure treated lumber in buildings have disclosed no limit to the life of such chromated zinc chloride salt treated wood.

The intelligent use of salt treated wood in home construction will economically provide durable, low maintenance buildings retaining all the advantages of wood frame construction without the customary problem of termite and fungus attack.

Everyone in California knows about termites. Your neighbor or maybe the owner of the very house in which you are living, has found it necessary to tear out sills, underpinning and large portions of the first floor destroyed by these insidious insects.

Termite damage is most frequently found in the underpinning and first floor nearest the ground. Subterranean termites nest in colonies in the ground and seek their food supply from wood nearest the ground. Having once made a contact with the understructure they can extend their activities inside the wood to the second and even third floor. This danger zone from the ground up to and including the first floor subfloor is the most important to protect.

Fungus or dry rot, like the subterranean termite, attacks wood construction most often in the first floor portion where moisture is likely to be present. Dry rot starting in wood underneath a house will creep up by development of large strands of whitish fungus threads and spread through the first floor joists and studding up into the walls. Dry rot cannot grow across properly pressure treated lumber. The first floor joists, first floor subfloor and other structure lumber if built of pressure treated chemically preserved lumber provides a complete barrier against subterranean termites and dry rot gaining access from the ground and spreading through the framework.

The wood-dwelling, dry wood termites are of distinct importance in damage to construction timber. The dry wood termites differ from the subterranean type in that they enter dry, sound wood above the ground and establish their colonies directly in roofs or other exposed wood. Fire, like dry wood termites, may strike anywhere in a wood frame building but from the standpoint of structural loss it is also secondary in comparison to subterranean termites and fungus damage. Pressure treated fire retardant lumber should be used for all exposed structural wood such as roof rafters and roof sheathing. The more pressure treated lumber used the more complete will be the protection against dry wood termites and fire. Many buildings in California, such as government post offices, are constructed entirely of pressure treated wood from the first floor to the roof.

There are really two fields of use for pressure treated salt preserved lumber in the protection of a wood home; (1) the first floor construction against subterranean termites and dry rot, and (2) the entire wood frame, sheathing and subflooring against all types of termites and fungus as well as fire. The first is essential protection to eliminate a common cause of costly maintenance expense. The second is warranted where permanence, safety and complete elimination of structural maintenance is desired.

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SOME ASPECTS OF FOREST CONSERVATION IN CALIFORNIA

(Continued from Page 3)

of soil which sink into the pores of the earth, soon plugging them and making the soil impervious. Then, additional rainfall runs off this impervious surface, carrying large quantities of soil with it. There are many examples of reservoirs whose water storage capacity has been greatly reduced following fires on the watersheds from which they received water.

It is generally acknowledged that forests, closely followed by brush, are the most efficient regulators of streamflow and erosion. California has an area of forty-eight million acres, nearly half of the State, which falls into the classification of forest land. Some eighteen million acres of this, in the foothills and the drier mountain regions, consist of woodland and chaparral (brush). The area of woodland has been greatly reduced, and that of chaparral increased because of recurrent fires, which reduce the soil fertility and the amount of soil water. Below and intermingled with this woodland-chaparral belt are some twenty-two million acres of grasslands. The value of maintaining a permanent cover on these lands has not always been realized. It was common practice for some time to burn the range and brush lands each year. Torrential rains in the winter caused gullies to form in the bare soil and these drained the area in much the same way as a drainage ditch in swampy land. The results were a lowered water table, replacement of perennial with shortlived annual grasses and a reduction in carrying capacity of cattle ranges. Many areas are now of little value as a consequence of gully formation. Above the grass and chaparral there are some twenty-four million acres of timberlands, about fourteen million acres of which support timber which is now available for commercial purposes. Some of the remainder is in farm woodlots, some in national and state parks. Some is more valuable for recreation and other uses than for lumber production. The area of timberlands along the Sierras was once more extensive but has been pushed back five to twenty miles since the settlement of California. California forests, which are chiefly coniferous, are for the most part, still virgin, but show the effects of disastrous fires. Not so many years ago these fires burned for months until winter rains extinguished them. As a result, there are extensive areas of brush in the forest which may be converted again into coniferous forests if properly managed.

The belief that there is not enough timber to meet the nation's needs has been dispelled. It is known that under proper management the yield of second growth forests can be increased several times over the yield from virgin forests, which tend to develop in a park-like manner and reach a stagnant condition in which most of the trees are overmature and much of the growth possibilities are unused. The principal problem at present is that the large supply of virgin timber on hand, not having been subject to development costs, is "mined", and is sold at a price which makes it unprofitable to invest money in cutover lands and attempt to grow timber as a crop. Nevertheless, large companies are leaving their cutover lands in a productive condition, protecting them from fire, and even in some cases pruning and thinning the young stands to increase the quality of the timber.

The U. S. Forest Service has acquired a large area of cutover lands and is giving them the care that many owners of private land cannot afford. Only about a quarter of the area which has commercial timber on it is being operated at this time. The total lumber production in California is about two billion hoard feet annually. If loaded on to box cars, it would require a train reaching from San Diego to the Oregon line. California uses annually nearly three billion board feet, and has a per capita consumption of over four hundred board feet, the sixth highest in the country.

Over forty per cent of this state's lumber cut is made up of Ponderosa pine, or as it is sometimes called, western yellow pine. Over twenty-three per cent is Coast Redwood (Sequoia sempervirens), about thirteen per cent is Sugar pine, about ten per cent is Douglas fir. The rest is composed of White fir (Abies concolor), Red fir, Incense cedar, and small quantities of spruce, hemlock, Port Orford cedar, and even some cottonwood.

The lumber industry employs thirty to fifty thousand men, produces about fifty million dollars worth of woods products and is one of the largest industries in California. The responsibility for protecting the resources upon which the industry is based rests with the State as well as with the individual. This is a resource, the management of which affects people and industries far removed from the owner of forest lands, for the lumber produced is of secondary value to the value of the land for watershed purposes.

So important is this value that the Federal government allots a considerable sum of money each year to be used in protecting timber and watershed lands from fire. The U. S. Forest Service has built up a protection system on nineteen million acres of National Forests. The State Division of

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Forestry, using state and county funds as well as Federal money, protects some thirty-two million acres. This is principally private land, with some public domain and small areas of State lands, including about 292,000 acres of State Parks.

Fire protection has graduated from the days of the wet sack, brush flail, pickup labor and no equipment. The State Division of Forestry and the U. S. Forest Service have built up planned systems of detection, communication and transportation to keep forest fire losses at a minimum. The first essential is detection, for the sooner a fire is discovered, the sooner it can be extinguished. Areas visible from prominent peaks are mapped and compared to determine from which combination of peaks the most area is visible. These are checked against maps showing where the most fires have occurred in order to be sure hazardous areas can be seen. Then all values are weighed and observation stations are built on the peaks which receive the best ratings. Telephone lines are constructed between the lookouts and the Ranger headquarters so that reports can be given quickly. Special roads are built in some cases to insure crews reaching areas of high fire hazard in a short time. These crews are stationed during the summer at points from which it has been determined that they can reach the greatest number of fires in the shortest time. The men in the suppression crews number from five to twelve and are trained as fire fighters and have trained leaders. They are, insofar as possible, furnished with the best fire fighting equipment. Some of the equipment, especially on the rural fire trucks which carry one hundred to several hundred gallons of water, has been especially developed by the State Division of Forestry.

Each lookout is equipped with an instrument for sighting fires and finding their angular distance from true North. When the lookout observer sights and locates a fire he phones his information to the headquarters station. There a man known as a dispatcher locates the fire on a map, from information supplied by two or more lookouts. He determines the best route to take to get to the fire and dispatches the nearest crew to it. In this manner the sizes of fires are kept down.

However, the number of fires increases each year as more people travel into the forests and fields. There were 6,600 forest fires in California last year. Over thirty-four per cent of these were caused by careless smokers.

PLYWOOD IN THE HOME

(Continued from Page 10)

Rooms may be paneled from the floor to the ceiling, or the plywood may be used as a wainscot part way up the wall. Various constructions and ways of application may be used such as a flush or raised appearance, depending upon the effect the architect wishes to create.

Formerly it was considered that plywood was possible only for large expensive homes in which some period design was to be carried out, but now it is used to create the most modern designs and effects that it is possible to conceive. One of the hardwood plywoods often used in modern designs is Philippine Mahogany as it is inexpensive and lends itself well for various types of finishes, being particularly adaptable to the bleaching which is so much in vogue at the present time. Some of the other blond woods used when a light finish is wanted are: Primavera, Avodire, Birch, Maple, Ayous, Aspen and Satinwood.

For darker and more formal finishes some of the woods most acceptable are: Walnut, Mahogany, Oak, Oriental, Teak, Lacewood, French Pearwood and Bubinga. Many striking effects may be had in small rooms like tap and card rooms by paneling them with such unusual woods as Zebrawood, Tamo, Ebony, and the once ultra popular Birds Eye Maple.

A comparatively new type of plywood called "Algonite" is now being used quite successfully especially where large flush surfaces are required. It is constructed of ¼" Masonite with a hardwood veneer glued to the face and is available in practically any wood desired.

In building your home in which you will want paneled rooms, the important thing is to tell your architect what effect you want and then allow him to draw up the specifications to insure proper scale, construction and application. You will thus have a home that you will be proud of and one that will give you an increasing amount of pleasure and satisfaction through the years.

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WOOD

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urably increased by various chemical treatments, some of which make no change in the appearance of the wood.

Wood is inexpensive. In its common forms, as the exterior surfacing of a building it differs little from plaster in cost. Some woods like redwood require no paint or other preservation. Some woods are dipped in preservatives before they leave the yard. In the form of shingles, it still makes the least expensive roof. As paneling within the house, it is more expensive than plaster yet seldom prohibitively so. Pine and redwood are both inexpensive woods, and even the expensive woods are often times within reach in the form of veneers. When these veneers become the stress carrying skin of glued-up, prefabricated wall sections, then their cost will be no more, perhaps less, than conventional plaster on wood frame. Furthermore such wall sections will have a salvage value.

Wood, like stone, has a beautiful natural surface, not so permanent as stone perhaps, yet permanent enough as human lives go. Warmer, therefore more intimate than stone, wood invites the close contact of a small room. Unlike steel, terra cotta or plaster, materials lacking in natural pattern and living only as they wear the impression of human imagination, wood lives in natural patterns of infinite variety. Wood requires only to be treated simply. Shadow patterns destroy wood

The Curtis ranch thirty years ago.

patterns, therefore mouldings and carving should be few, panels should be larger.

Wood ages gracefully. Unlike metal platings which disappear after frequent polishings, wood glows with much rubbing and deepens in color with advancing age.

Because of its cheapness and because of his too great familiarity with it, man has often treated wood with contempt. He has used it to imitate stone and metal. But wood not only lacks the hardness of stone and metal, it also lacks their fixity. Wood swells and shrinks with every change in the moisture content of the air. Under a thin camouflage of paint, small pieces of wood behave with obliging hypocrisy; large pieces, however, shrink away from one another, leaving unpainted gaps; they crack, bulge or cup. If a surface is to be large, smooth and free from visible joints, then wood is not the material for it. Wood is serviceable and beautiful—but in its own way. It cannot be disguised with paint, not even metallic paint. In order to do the job well, it must be allowed a margin for movement. It is for this that we have the lap and the batten. Another means, perhaps more to our present liking, is the inserted and continuous spline which alone is fixed to the backing and merely keys the larger pieces to it. Still other means await the inventor who, in return for its strength and beauty, will find ways for wood to breathe.

The surface of wood varies as it is sawed, planed, oiled, waxed, stained, or painted. It may be rubbed to a smooth and glistening surface with the palm of one's hand, or the soft part may be eroded by sand or a wire brush, the hard part remaining as a design in relief. Again, the wood may be saw-patterned in narrow ribbons and used lace-like as an insertion in the joints between panels, emphasizing by contrast the beauty of the plain surface or it may be left to weather, with the sun, the rain, and the wind acting as the stainers and eroders.

Accustomed through the use of wood to frame construction, America easily learned the use of steel and adapted it also to frame construction even when she continued to mask it with the masonry forms of Europe. Steel followed wood forms; wood now follows steel forms. As steel forsakes the rivet for the continuous welded joint, so wood forsakes the nail for the continuous glued joint. The hollow vault in steel is followed by the hollow vault in wood; the rigid frame in steel by the rigid frame in wood. In furniture too the parallel continues—the spring frame chair in tubular steel is followed by the spring form chair in laminated wood.

INTERIOR WOOD PANELING

(Continued from Page 21)

wood paneling, for instance, evolved itself into a decorative treatment from a very definite essential item.

Dating at the close of the fifteenth century, changes in the social system and customs had forced the Great Halls of the English Manor houses to be outmoded. Greater privacy was demanded. Costs of remodeling the plan of the buildings were prohibitive. So, with some ingenuity, the idea of the wood screens of church chancels was borrowed, and two-sided wood paneled screens were installed wherever it was desired to divide up large areas into smaller rooms. For greater light and ventilation the lofty ceiling heights were allowed to remain.

Usually richly carved by skilled "arkwrights," these screens were objects of great beauty and with successive years gradually came to be installed as wainscoting on all the walls of a room, replacing the bare painted plastered areas which had been previously covered with tapestries. At first the only wood suitable for this work had been Oak, but with the advent of the eighteenth century Walnut and Deal were being imported. By this time the Renaissance had revolutionized the architectural styles of the whole continent, so we find that whereas Oak had been characteristic of the Gothic period, Walnut and Deal are more typical of the Georgian styles as we know them today.

The craftsmen of that day had no less a problem than we have now. The smaller, less expensive estates naturally wanted to copy the magnificence of the larger, and we find them devising all sorts of makeshift substitutions. This may be exemplified by the fact that as the colonial styles were developed in America, Pine, being abundant and less expensive, was almost universally used. Maple, Cherry, Oak and other such woods, being harder, were retained for furnishings.

Today, expense is really the only confining qualification limiting us in the design of interiors, for commerce has provided us with every material possible. If we remain honest in our use of the material and do not attempt to make it look like that which it is not, the richness and beauty of it in itself can be enhanced, and the finest qualities of other materials preserved from being unpopularized.

Undoubtedly, the least expensive type of paneling is the simple application of wood moulds to a plastered surface, dividing up a large area into smaller rectangular panels. More costly, but justly more beautiful, are the carved or pressed wood ornamental designs usually associated with styles such as the French. In work such as this the panel moulds can be of inexpensive woods as they are usually painted.

Walls completely covered with wood have become popular again after a lapse since pre-war days. We find innumerable instances of boards laid up vertically with a detailed overlapping joint, this being a most economical type of paneling and copied after the crude interiors of our early colonial times. It has been done to excess, however, and we find an increasing tendency to discard this feature and adhere more to a true type of wood paneling, such as applying veneered panels to a wall surface, covering the joints with stiles and rails and applying mitered panel moulds. Although solid raised panels are more expensive, they undeniably add richness and refinement to the character of the whole ensemble.

Almost every sort of material is used in this type of work. Although the harder woods are more suitable where the paneling is to be stained, pine is perfectly acceptable for painted work; and excellent results have been achieved in such soft woods as Redwood, Cedar and Pine where they have been shellacked, waxed, and allowed to weather to a mellow natural tone.

With recent developments in the production of very thin sheets of wood glued up on canvas backing so that it may be laid up on smooth plaster surfaces identically as wallpaper is put on, very effective results have been achieved. Oftimes, especially for rooms such as office or recreation rooms, no additional ornament is applied, but great richness is possible by applying panel moulds and additional detail done in the same wood as the wall surface, the whole then uniformly stained.

Many different wall coverings of all descriptions are now produced and employed in many varying ways. Each room, whether it be a living-room, dining-room, library, rumpus room, executive office, or show-room, required its own individual method of decorating, often depending upon the style of the structure containing it. It must be continually borne in mind, however, that although the beauty of the material in itself may enhance the beauty of the whole, full perfection can be achieved only by the careful study of scale, proportion, and design of each detail as an integral part of the complete decorative scheme.

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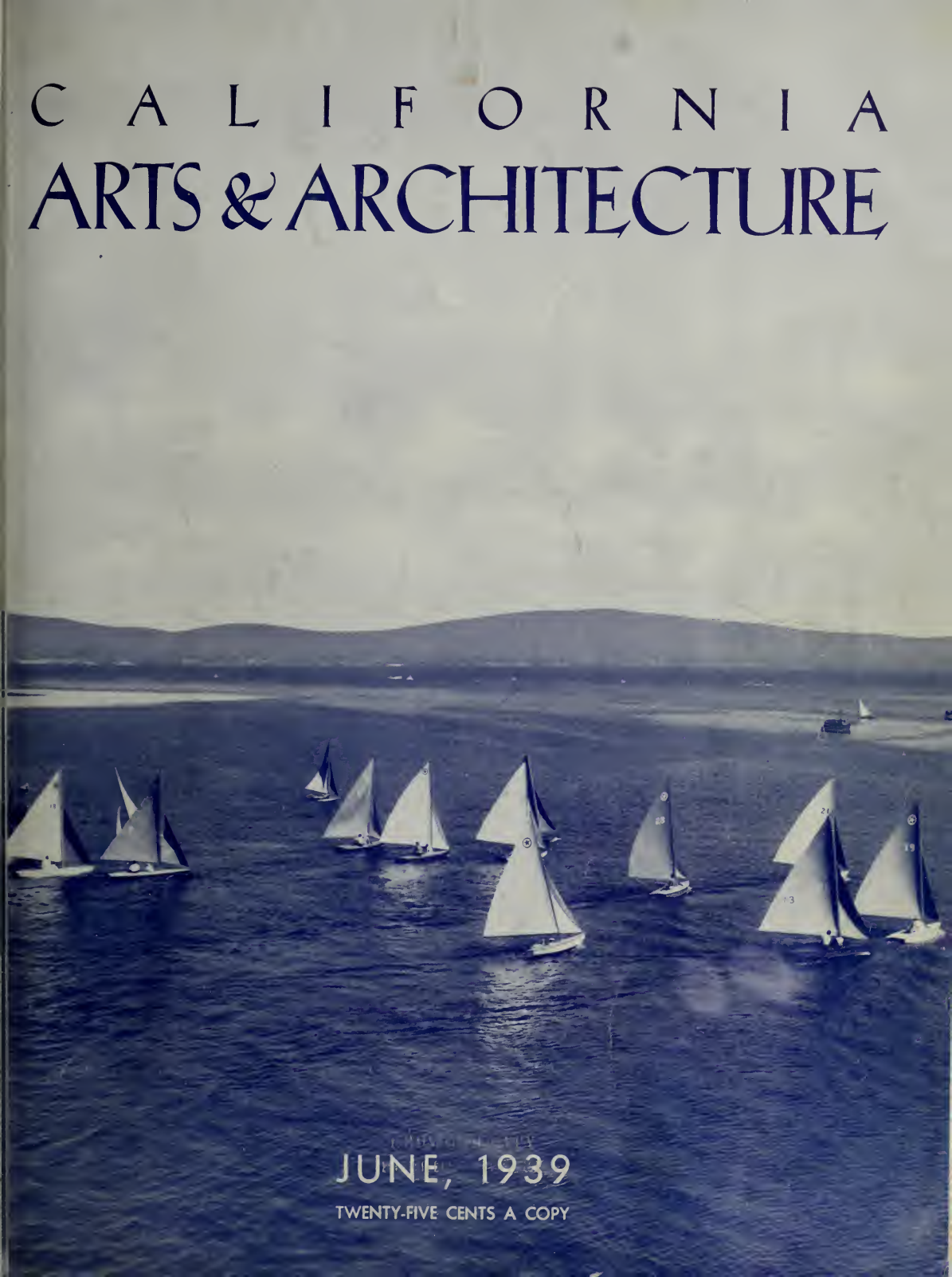

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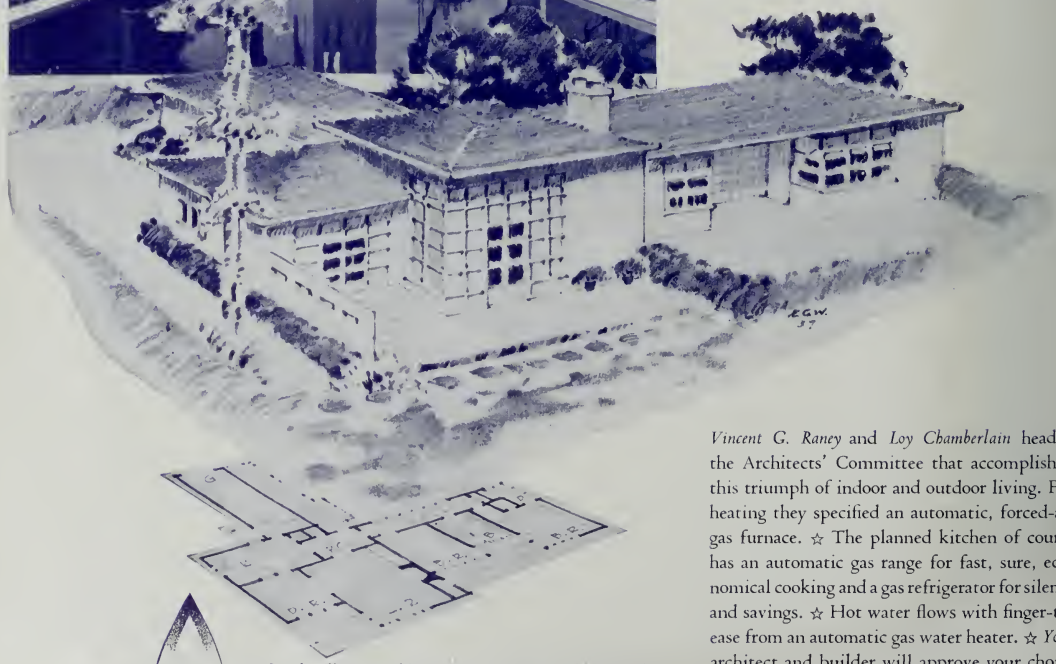

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EDITORIAL

THIS DEMOCRATIC BUSINESS

THE most comfortable assurance that America is still healthily democratic lies not in the fact that we have a free press which we haven't, nor in the fact that the president can be impeached by the people, but rather in the unquestioned belief that recovery lies in the hands of business. Even in democratic England the people turn to the government for guidance and leadership. Not that we haven't been guilty of a moment's lack of confidence in which we placed our destiny in the hands of one man, but now that the moment has turned into a dizzy round of cures to remedy cures that should have remedied other cures we turn again to the weak but resolute business man to get us out of our present limping, self-inflicted, semi-paralysis.

W. Gibson Carey, Jr., president of the Chamber of Commerce of the United States, made this clear in a recent address before a Members' Council Luncheon of the Merchants' Association of New York.

After a preliminary in which he outlined the conditions in which we find ourselves today he maintained that ours is primarily a business country. "The level of our standard of living is dependent upon the success of business and agriculture, for it is obvious that we cannot have the things which constitute this standard of living if we do not produce and distribute them. In this sense we are all a part of business. A livelihood is our first consideration. . . In doing this, it is not furthering the interest of any particular group or class. The interests of all are so interwoven that they rise or fall with the same tide." In discussing the present state of business inertia Mr. Carey brings out an interesting point. "In the three year period between the middle of 1929 and 1932," he believes, "we had fairly well liquidated the inflationary period following the war and we should have had a period of expansion and prosperity starting in 1933." He explains this theory by stating that between 1932 and 1938 we increased our public debt—federal, state and local,—by 45 per cent. That we lagged well behind most other industrial countries, and that this was demonstrated by the recovery in all the other English speaking countries. In defense of the business man who, he feels, is always blamed he maintains that it is more a matter of attempted remedies and impractical theories that have failed.

"In our anxiety to escape our troubles," he continues," we are inclined to forget the means and look only towards the end. There are two considerations which should be kept in mind. The first and most important has to do with the maintaining of the system under which we live and work. The system of individual liberty and free enterprise. Today the trend is in the other direction. In our anxiety to escape our troubles, we are inclined to sacrifice our most valuable heritage, the freedom for which our fathers fought.

The second consideration is that we cannot hope to escape our difficulties simply by legislation and dependence on our government. No one has yet been able to devise a substitute for self-discipline and hard work. All the regulations that may be issued prescribing conditions under which work should be done cannot take the place of work itself . . . we do not expand our resources by turning them over to the government."

Mr. Carey brings out an interesting and little thought of fact when he later states that business men by deferring the cutting of payrolls during the height of the depression paid out more money to employees that were not needed than the government has spent for relief. And to this can be added the vast sum that business has added to the maintenance of living standards by running at a loss. To state that business is on "strike," waiting in other words until they can get what is believed to be their own way, is a fallacy and a discredit to good business sense. For naturally if the other half is idle then they are idle also. Further, in defense against the idea that business men are too practical and lack humanitarianism, Mr. Carey states that, "the support of educational and social service organizations comes from business men and women." A correction to that statement might be, however, that the support comes from the women and the money from their business husbands!

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

FONTANA celebrates the 26th birthday, June 9-11, with a parade, rodeo and horse show; athletic, and swim meets, bicycle races, games of skill; for the children, a doll parade; and in the evening, fireworks.

OLD TOWN FIESTA is held at San Diego, June 14-15, particularly at the homesite of Pio Pico, the last of California's Mexican governors, and his brother Gen. Andreas Pico. The events present San Diego history under four flags. Mexican food and novelties are sold.

COALINGA announces the California Horned Toad Derby, June 24. Toad race is from center of 16 foot circle in main street of the town. Gold cup award. Games, concessions and dancing.

CHERRY FESTIVAL at Beaumont is an annual affair and is held June 16-18. Besides the vast harvest display there are industrial exhibits, a carnival show and music.

HUNTINGTON BEACH holds an Old Fashioned Bathing Suit Parade and Revue, June 25. Old time fiddlers contest also entertains.

ASSISTANCE LEAGUE of Santa Ana holds the third annual Charity Horse Show, Saturday and Sunday, June 17-18, in the Santa Ana Municipal Bowl Flower at Sixth Streets. Edward M. Hall of Santa Ana, a director in the State Fair Association, directs this show.

EVENTS in San Diego City and County:
June 11, Annual Horse Show, Silvergate Riding Club, Balboa Park.
June 14, Flag Day celebration, Old Town.
June 14-16, "Old Town Fiesta," Old Town.
June 12-16, The convention of the Broadway of America Highway Association is held with Headquarters at Hotel San Diego.
June 25, Pro Amateur Golf Tournament, Balboa Park.

YACHT CLUBS are holding or planning races to mark all weekends of the summer. At Newport Harbor, June 3-4, yacht races, and a water polo match; June 11, a Kayak Meet.

AT SANTA BARBARA the seventh annual nautical week, designated "Semana Nautica" is held July 1-2-3-4 and provides a wide program of entertainment; star boat, moon boat and outboard motor races, the Anacapa Island Race, and the illuminated marine pageant. There will be additional sports in golf, tennis and badminton tournaments.

CORONADO YACHT CLUB announces races, June 3-4, 10-11, 17-18 and 24-25.

SAN DIEGO YACHT CLUB has scheduled races for June 4, 11, 18 and 25.

AMONG the outdoor events: Gymkhana and Rodeo at Gilroy, June 3-4; King City Stampede, June 17-18; Lawn Bowling Championship, mixed doubles, Arroyo Seco Park, Pasadena, June 11.

GOLF EVENTS include Women's Golf Tournament, Catalina, June 5-8, Hi-Jinks dinner dance at Hotel St. Catherine. Stroke Play Golf Team Championship, Midwick Country Club, June 11. Lakeside Golf Club Invitation Tournament, June 20-25. Men's Los Angeles City Golf Championship, Griffith Park, Los Angeles, June 26-July 1. Junior Championship of Southern California Golf Association, San Gabriel Country Club, June 27-30. Father and Son Tournament of Southern California Golf Association, June 28.

HOTEL DEL CORONADO Tennis Championships are played on the extensive and beautiful courts along the beach, June 24-July 1.

AT SANTA BARBARA the annual Championship Regatta is held July 23-29, under the rules of the Southern California Yachting Association.

THE ALL-BREED SHOW of the Harbor Cities Kennel Club is held, June 24-25, at the Municipal Auditorium, Long Beach, with $5000 in cash and trophies.

ANNUAL ALL-BREED DOG SHOW of the Santa Barbara Kennel Club is scheduled for July 9 as an open air show on the grounds of Hope Ranch.

REGATTA for speed boats, June 11, at Long Beach is the third annual event sponsored by the Elks as a charity event.

VENTURA COUNTY holds the annual old Mission barbecue, June 11, at the Wren's Nest on Casitas Pass.

One of the best known and most beloved pictures is the stairway and bell at the San Gabriel Mission.

THE BELL LADY

By JULIETTE LAINE

OF THE thousands of motorists who yearly visit California's historic old Missions few are aware that these famous landmarks and the road which connects them, "El Camino Real"—the royal road,—were not always so delightfully accessible. Abandoned and neglected for over fifty years, it was not until Mrs. A. S. C. Forbes, of Philadelphia, came to Los Angeles and determined that these relics of California's early days should be restored and made available to the public.

At first Mrs. Forbes worked alone. Sometimes with horse and buggy, sometimes afoot, she re-discovered the ancient road.

"But finding the road and restoring it were two different problems," she explains. "I had first to arouse public interest and secure the cooperation of persons who could help me in a material way. It took a lot of time and endless patience, but success crowned my efforts in 1904, when "El Camino Real Association" was formed and a state bond issue of $18,000,000 was passed. With this money fourteen of the original twenty-one Missions were completely restored, as was *the royal road* which originally connected them. As this road was at that time the only thoroughfare to these buildings it was of great historic interest to the thousands of tourists who yearly visited them. Today the old road coincides a large portion of the way with U. S. Highway 101."

Directly the road making was well under way Mrs. Forbes designed a characteristic marker, or sign-post for it. This is a tall metal standard, its curved top supporting a Mission bell with the inscription "El Camino Real." At the center of the standard is a sign telling the direction and distance to the nearest Mission. The first of these markers was placed at the old Plaza Church in Los Angeles on August 15th, 1906. Four hundred others, a mile apart, were placed along the highway.

"The good we do comes back to us," and so it was that when several years later Mrs. Forbes needed to make her own living, El Camino and its Mission repaid their debt to her.

"For a long time I had felt that our local gift shops should sell a small, inexpensive souvenir which would be peculiarly Californian in character. To me nothing seemed more appropriate than a miniature Mission bell," she said. "I experimented in a small way and for just the local trade at first. I made miniature replicas of the bells which had hung in the Missions, and with each bell I enclosed a leaflet telling its history or that of the Mission in which it hung. The idea caught the public imagination and I was soon making bells in larger, practical sizes as well as in souvenir form. That was about ten years ago. Today I fill orders from every part of the world for garden and patio bells, for desk and table bells, and for chimes of every type and size."

From the first rough drawing on paper, to the completed bell or *carillon,* every detail is personally supervised by Mrs. Forbes. The designing and the finishing touches are given the bells in her workshop at her home, while the casting and heavy work is done at a foundry in which Mrs. Forbes now owns an interest.

"So far as I know I am the only bell-maker of my sex in the world," says Mrs. Forbes with a patient smile. "An unusual occupation for a women, of course, but one which I find fascinating—and profitable!"

UNIVERSITY OF CALIFORNIA at Los Angeles opens its 22nd annual Summer Session, June 26. Regular U.C.L.A. faculty members will be joined by educators from universities throughout the country during the six-week session.

CHOUINARD ART INSTITUTE, 741 South Grandview, Los Angeles, announces a Spring Exhibition and Fashion Show, Friday, June 16. The Summer Session will open July 10 and continue through August 18.

FEDERATION OF NATURAL SCIENCES announces the annual convention is held, June 3-4, at Los Angeles City College, 855 North Vermont Avenue.

FROM June 18 to June 24 the American Library Association and the California Library Conference meet in San Francisco for their annual convention.

STATE CONVENTION of the California Real Estate Association is held, June 11-17, at Oakland. The Association celebrates its birthday this year, having been organized in 1905, and claims to be the largest real estate association, having led the nation for the past fourteen years. Chris R. Jones is the State president. National and State leaders from San Francisco, Los Angeles, Honolulu, Seattle, Salem, Oregon, Salt Lake City, Phoenix, Reno, and Chicago are in attendance.

BISHOP'S GUILD holds the eighth annual garden party for the benefit of the Bishop's Discretionary Fund, June 21, at the Harvard School, 3700 Coldwater Canyon, North Hollywood. Tea is served from 3 to 5, dinner at 5:30 and also at 7 for late comers. There are booths showing novelties, a musical program, and dancing, 8 to 11.

JUNIOR LEAGUE DAY at Hollywood Park is June 7. The entire clubhouse will be given over to friends of the League, who in return will give many dollars to the charities of the League.

STANFORD UNIVERSITY is the scene of the 23rd annual meeting of the Pacific division of the American Association for the Advancement of Science, June 26 to July 1. Research men from the California Institute of Technology as well as scientists from the Mt. Wilson Observatory will attend.

ASSISTANCE LEAGUE of Los Angeles holds a benefit dinner dance at the Bel-Air Country Club, June 9, under the direction of the gift shop committee. The gift shop sponsors the event annually.

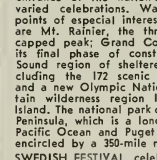
FLAG DAY, June 14, is celebrated in various ways throughout California, especially by the Chapters of the D.A.R.

HOLLYWOOD PARK at Inglewood continues the racing season through July 29. Many improvements have been made in the plant. Added seating capacity, more standing room on the terrace, murals of California breeding farms in the grandstand lounge, and agreeable landscaping effects.

RIDING AND HUNT CLUB of Santa Barbara sponsors a Horse Show June 25, at Hope Ranch. Luncheon is served.

WASHINGTON STATE holds a Golden Jubilee this year, commemorating the entrance of the nation's 42nd State with varied celebrations. Washington has four points of especial interest to tourists. These are Mt. Rainier, the three-mile-high, snow capped peak; Grand Coulee Dam, now in its final phase of construction; the Puget Sound region of sheltered salt waters, including the 172 scenic San Juan Islands, and a new Olympic National Park, a mountain wilderness region larger than Rhode Island. The national park centers the Olympic Peninsula, which is a long arm between the Pacific Ocean and Puget Sound, completely encircled by a 350-mile modern highway.

SWEDISH FESTIVAL, celebrating Midsummer Day in Sweden, is held at Sycamore Grove, Los Angeles, June 24. The folk dances, music and costumes from various states in Sweden are accented.



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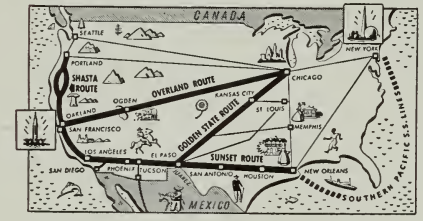

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GARDEN TOURS, now in the fourteenth season at Santa Barbara, are made every Friday until September 8. Four or five estates, in Santa Barbara and Montecito, are shown on each tour, providing the greatest variety of plant material in varied and lovely settings. For copy of program and information write Garden Tours Committee, 209 East Canon Perdido, Santa Barbara.

WILD FLOWERS area is now largely confined to the mountain slopes but in the Lompoc Valley the commercial fields offer a round of beauty to late October. The stretches of color are magnificent. From Santa Barbara an interesting trip is made by following a map furnished by Frank J. McCoy, owner and operator of El Encanto Hotel, which outlines the route to Santa Maria Inn, where luncheon may be enjoyed before the trail is resumed to Orcutt along the inland highway, around the hills and across the valley to Lompoc. A side trip may be made to La Purisima Concepcion, the Mission which has been rebuilt by C.C.C. men, under Federal building project. The garden alone is well worth the drive.

TIOGA PASS, which links Yosemite National Park with the Owens Valley side of the High Sierras, is open and available to motorists fully a month and a half earlier than usual. The light snowfall of the past winter has advanced the season throughout the High Sierra Country.

NATIONAL PARK SERVICE, regional office of the Interior Department at San Francisco, announces that California's only Federal Recreational demonstration project, the Mendocino Woodlands, near Fort Bragg, has completed arrangements for annual summer camps. These camps are managed by the Contra Costa Camp Board of Martinez. The camp for girls is operated, June 17-July 1, family groups occupy the area during July, and a boy's camp will be in progress during August.

OLD MEXICO holds many vacation lures. It may be reached by train, boat, and auto. The west coast country, Sonora, Sinaloa and Nayarit, is dotted with villages and communities untouched by the tourist rush and filled with interest. Travelers to Bocochibampo Bay and the Hotel Playa de Cortes, near Guaymas, if filled with the spirit of adventure may proceed over the International Pacific Highway through Obregon, Novojoa to Alamos, the center of the district which enriched Spain during the Colonial era. Alamos, known as the Silver City, boasts a fine stone cathedral. La Purisima Concepcion, and a much older place of worship, known as Old Church. The narrow streets are paved with stone, and the Alamos branch of the Royal Treasury and pay office is now a picturesque ruin. The Southern Pacific West Coast Line leads to Mazatlan, another most interesting and exotic section of Mexico.

ZION NATIONAL PARK has installed new exhibits in the Park Museum. A Pueblo Indian diorama recalls how pre-historic man lived in Zion Canyon over a thousand years ago. Displays of historical material have been re-arranged and photographs and pioneer relics are shown to better advantage.

SAN FERNANDO VALLEY FIESTA is held at San Fernando, June 10-25, under the auspices of the clubs and civic leaders of the Valley. The programs include a horse show, June 10-11, the Queen's Ball, June 14, historic parade, June 17, and the pageant-play of early Spanish-California at San Fernando Mission, June 16-18. The final event being the rodeo, June 24-25. A play is given annually at the Mission for the restoration fund, and for the upkeep of the garden.

FIESTA DE LAS FLORES is held at San Luis Obispo, June 2-3-4 to commemorate the founding of Mission San Luis Obispo de Tolosa in 1772 by Father Junipero Serra. The fiesto opens with a street parade, depicting not only the founding of the Mission but the capture of the pueblo in later years by General Fremont and his American soldiers. The old gardens of the Mission form the center of the fiesta days.

MISSION SAN JUAN BAUTISTA at San Juan holds the annual pageant and barbecue, June 24-25. Horses are shown in the early California manner in the afternoons.

CORPUS CHRISTI FIESTA is held at Pala, June 8, and forms one of the most interesting events in connection with any church or Mission. The Indians of Pala contribute their part to the observance.

DANISH DAYS form the theme for the celebration held at Solvang, June 24-25. This community preserves the folklore, songs and dances of the native land, Denmark, and their own customs and costumes mark this occasion.

MUSIC

CIVIC LIGHT OPERA ASSOCIATION of Los Angeles, under the general direction of Edwin Lester, presents "The Gypsy Baron" by Johann Strauss, starring John Charles Thomas in the final week of June 5.

THE ORPHEUS CLUB of Los Angeles gives the third and final concert of the season at the Embassy Theater, June 7. Elinor Rennick Warren, composer pianist, is the guest artist. This male chorus of 50 is directed by Hugo Kirchhofer, with Inez Jacobson at the piano.

OPERA READING CLUB of Hollywood presents "The Student Prince" for the last performance of the year, June 5, at El Capitan Theater. Director Leon Rains presides and the cast includes David Laughton, Paul Horton, Tudor Williams, Marion Evans and Glen Burris.

ELAINE LOMAS, in her Lomas Reciprocal Concerts organization, presents Clifford Souze, San Francisco pianist, at the Assistance League Playhouse, North St. Andrews Place at De Longpre Avenue, June 9. Under the exchange plan the Los Angeles committee is sending Harriet Henders, lyric soprano, to San Francisco for a recital June 8. The plan has been inaugurated for an exchange of artists between San Francisco and Los Angeles. Originally the exchange idea was initiated by Miss Lomas between Brussels and Paris.

BACH SOCIETY of Pasadena gives the final concert of the series, June 11, under the general direction of Calista Rogers.

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HOLLYWOOD BOWL'S Symphonies Under the Stars open July 11 with Pierre Monteux conducting, and Josef Hofmann, pianist, as soloist. Soloists of the season will include Lily Pons, Lawrence Tibbett, Rudolph Ganz, and Albert Spalding. Conductors beside Monteux will be Albert Coates, Artur Rodzinski and Otto Klemperer. Tuesday nights will feature ballets and grand opera, Thursday nights the soloists will be heard, while Friday nights will be given to the symphonies. As a prelude to the regular season two performances of Verdi's "Aida" will be presented July 7-8 under the direction of Pietro Cimini, with Richard Bonelli, Bruna Castagna and other noted soloists.

THE BACH FESTIVAL at Carmel is held July 17 to 23 with Gastone Usigli as conductor. Participating in this notable event are Alfred Frankenstein, lecturer of San Francisco, and a number of soloists from both northern and southern California, including Alice Mock, Russell Horton, Sten Englund. Alice Ehlers, harpsichordist, Robert Pollak, Michel Penha 'cellist, Ary van Leeuven, Helen Mead Little, Ralph Linsley, and Sumner Prindle.

TWO COOLIDGE CONCERTS, under the auspices of the Elizabeth Sprague Coolidge Foundation, are given free of charge at the Greek Theater, Griffith Park, Los Angeles, June 29 and 30. The group selected for performance this year is the Coolidge Quartet composed of William Kroll and Nicolai Berezowsky, violins; Nicolas Moldavan, viola, and Victor Gottlieb, 'cello.

MIDSUMMER MUSICALS are presented this summer,as last, at the Sigmund Stern Grove, 19th Ave. and Sloat Blvd., San Francisco, on Sunday afternoons. Pierre Monteux conducted the opening concert of the series, which are sponsored by the Sigmund Stern Grove Music Festival Committee, a group of civic-minded San Franciscans in cooperation with the San Francisco Recreation Commission. The concerts are free to the public, are given in the outdoor theater, the programs are informal, and refreshments are available before the concerts and during the intermission.

TREASURE ISLAND CONTEST, sponsored by the music committee of the California Commission for the Golden Gate International Exposition, is open to singers from 18 to 26 years of age, and for pianists, violinists, 'cellists and harpists of any age up to 22. The contests are held during July and early August, with finals conducted on Treasure Island the week of August 21. Applications are being received by Gaetano Merola, director of the San Francisco Opera Association at the California Recreation Building, Treasure Island.

THE INTERNATIONAL Lutheran Choral Union of 2000 voices led by Dr. F. Melius Christiansen of the St. Olaf Choir, gives a concert at Hollywood Bowl, June 25. Choirs and individual singers from the United States and Canada are participating. The chorus is assisted by the California Junior Symphony, directed by Peter Meremblum, and a children's chorus of 200 under the direction of Rev. Alvin A. Snesrud.

JUNIOR GROUP of the San Gabriel Valley Opera Company announces the presentation of the opera "La Traviata" at the Alhambra High School Auditorium, June 9.

CALIFORNIA BRANCH of the Native Composers of America Society hold an American music festival the last week in June, with orchestral and choral concerts at the Greek Theater, Griffith Park, and the vocal and chamber music concerts in Immanuel Presbyterian Church, Wilshire Blvd. and Berendo St., Los Angeles.

AT THE WILSHIRE-EBELL THEATER Los Angeles, "Bastien and Bastienne," opera by W. A. Mozart, is heard June 6.

THEATER NOTES

"TOBACCO ROAD", by Jack Kirkland and starring John Barton, is seen at the Civic Auditorium, Pasadena, Tuesday night, June 13. The play is brought to Pasadena by the Ware-Hazelton attractions.

COMMUNITY PLAYHOUSE, Pasadena, staged an outstanding success in the "Great American Family" by Lee Shippey, which ran for five weeks, upsetting the schedule. Usually two plays are given each month, running approximately two weeks and opening on Tuesday evening. No performances on Sunday, matinee on Saturday only. Gilmor Brown supervises all direction.

To June 10, "Glorious Morning" by Norman McGowan.

June 13-24, "Petticoat Fever" by Mark Reed.

June 26 to August 19, Midsummer Drama Festival, offering eight famous plays by Maxwell Anderson with each play allocated a week of playing time. "Elizabeth, The Queen," "Valley Forge," "The Wingless Victory," "Masque of Kings," "Both Your Houses," "Gods of the Lightning," "Winterset" and "Star Wagon" are the choice of the Playhouse in paying signal tribute to one of Americas greatest playwrights.

MEXICAN PLAYERS, at the Padua Hills Theater, near Claremont, present charmingly diversied programs of folklore, dance and song. Frequently a legend of old Mexico is made the theme of the production and again it may be sheer whimsy. "Midsummer Moonlight," a romantic fantasy of California's heritage, is given to June 17. Wednesday, Thursday, Friday and Saturday evenings, and Wednesday and Saturday matinees.

PUEBLO PLAYERS, at the Pueblo Playhouse, Santa Barbara, present "The Maker of Windows" by Marion Craig Wentworth, June 8-9-10, under the direction of Douglas Harmer, with Mrs. Wentworth personally supervising the production.

THEATER AMERICANA under the direction of Fergus Reddie, is the dramatic center of Altadena and operates through the cooperation of local talent. The final production of the season is "Engaged," a burlesque comedy by that famous librettist of Gilbert and Sullivan fame, W. S. Gilbert, and is offered June 7-8-9 at the Recreation Building, head of Lake Avenue, Altadena.

COMMUNITY PLAYERS of Palo Alto maintain a high grade of production throughout the year, giving a worthwhile play each month, and presenting a membership program each month, except in the month when special programs are presented. The play for the month is: "A Slight Case of Murder" presented June 22, 23, 24.

WILSHIRE EBELL THEATER, Los Angeles, is the scene of "God Out of Heaven" by Raymond Lee, a denunciation of war madness, sponsored by the Disabled American Veterans of the World War for the benefit of the Blind Veterans Chapter, under the leadership of Michael Inselbuch. Arthur Hess is producing the play with the author directing.

FEDERAL THEATER PROJECT of San Francisco announces that the much discussed "Swing Mikado" opens Thursday, June 15, at the Treasure Island Theater, and is to be played exclusively at the Exposition. Nathan Abas has charge of the music in this "hotcha" version of Gilbert and Sullivan.

LAS PALMAS, the Henry Duffy theater Los Angeles, announces "Is Life Worth Living," opening June 5. This play by Lenox Robinson, is directed by Neil Fitzgerald of the Abbey Players. The sets are by Max Ree.

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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: A group showing by the founders.

CARMEL

CARMEL ART ASSOCIATION: Work of members in varying media.

CLAREMONT

SCRIPPS COLLEGE: Exhibition by members of the Art Department.

CORONADO

GALLERIES, Hotel del Coronado: Paintings by artists of the East and West.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

FILLMORE

ARTISTS' BARN: The work of local artists and craftsmen.

GARDENA

GARDENA HIGH SCHOOL: Exhibition of the recent purchase prize paintings.

HOLLYWOOD

PRINT ROOMS, 1748 N. Sycamore: Fine collection of etchings by masters of the art.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: Rotating exhibitions of the work of local artists, changed monthly.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Summer exhibition by members of the Laguna Beach Art Association.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: The work of Max Wieczorek.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA, 5604 De Longpre Ave.: Opening May 22 for two weeks, oil paintings by Seymour Thomas. June 5-17, exhibition by Keith Finch, Walt Herrick, Margaret Peck, Kenneth Ruffner and Ralph Smith of the Young Artists' Guild.

BARKER-AINSLEE GALLERY, 7th and Figueroa: Exhibition of desert paintings by Paul Grimm. Also 18th century English paintings.

BILTMORE SALON, Biltmore Hotel: General exhibition of paintings.

BOLTON & VAN HORN, 449 S. La Cienega: To July 7, watercolors by Alfred Owles.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Opening June 16, annual exhibition of students' work.

FOUNDATION OF WESTERN ART, 627 S. Carondelet: To July 15, Second Annual Review of California Art.

LOS ANGELES MUSEUM, Exposition Park: To June 12, all-California exhibit; June 15 to July 15, exhibition of the work of Otis art students.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibition of Honor Awards in arts and architecture sponsored by the Southern California Chapter of the American Institute of Architects.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Continued through July 9, annual exhibition of students' work. Followed by Honor work from the exhibition to be shown at the Los Angeles Museum beginning June 15.

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RAYMOND & RAYMOND, 8642 Sunset Blvd.: Reproductions of Fair paintings.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily except Monday, 1 to 5.

BEULAH G. SPIERS STUDIO, 8654 Sunset Blvd.: Exhibition of American and European landscapes by Oscar Lamont.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To June 10, paintings by Nicolai Fechin, including a group from his recent trip to Bali. June 12-24, paintings by Edna Bernstein. June 25 to July 8, paintings by Stanley Woodward.

U. C. L. A. CAMPUS GALLERY: Closing exhibition of Art Department.

U. S. C. CAMPUS GALLERY: To June 3, the work of Margaret Tompkins. To June 18, designs for week-end beach houses by students of architecture.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: To June 10, the work of Birger Sandzen.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection and the work of invited artists.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: To June 16, exhibition of photographs by Peter Stackpole and Louis Lemus.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To June 12, exhibition of students' work. June 25 to August 5, exhibition of the works of Frederic Taubes.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Fine old prints. Chinese fan paintings and ceramics.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Oils by American and European artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

PUBLIC LIBRARY, Walnut at Garfield St.: To June 10, camera art, outstanding prints made by members of four organizations interested in art photography.

POTTINGER GALLERY, 171 E. California St.: Fine etchings, unusual prints.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout June, the Portrait of a City, views of San Francisco by noted artists from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Eleventh Annual Southern California Art Exhibition, including oils, watercolors, and sculpture; sculptures by Donal Hord; contemporary Mexican arts and crafts; in the permanent collection: the room of Asiatic arts, contemporary American paintings, contemporary French and Spanish paintings and old decorative arts, and old masters.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work. Textiles by California craftsmen.

DE YOUNG MUSEUM, Golden Gate Park: Throughout June, Frontiers of American Art; National Exhibition of the Federal Art Project; Kashmir and Paisley Shawl Collection.

PAUL ELDER GALLERY, 239 Post St.: To June 25, paintings by Nura. June 26 to July 15, tempera paintings by Angelo Sottosanti.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout June, memorial exhibition of drawings by Francis McComas (1874-1938); paintings and sculptures by San Francisco artists; watercolors by Florence V. Robinson (1874-1938); exhibition for the blind; Oriental arts and crafts.

SAN FRANCISCO ART ASS'N GALLERY: Through June 11, oils by Charles Surendorf.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through to June 23, Masters of Popular Painting. Through June 10, oils by B. J. O. Nordfeldt; June 3-18, examples of the work of the Museum's Saturday morning children's classes; June 19-30, original illustrations for children's books.

SCHAEFFER, 136 St. Anne St.: June 26 to July 14, three weeks study of Color; July 17 to August 4, Form; August 7-11, Flower Arrangement.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Continuous exhibitions by invited artists. To June 15, watercolors by James Couper Wright. Photographic compositions by the South Pasadena Camera Club are shown June 16-30.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Twenty original, tinted pen drawings by Thomas Rowlandson, illustrating a "Tour in a Post Chaise from London to Spithead." An Edinburgh scene by J. M. W. Turner has been added to the landscape collection.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Southwest artists throughout June and July.

MISCELLANY

GEORGE COBLENTZ is an artist who draws for the sheer satisfaction of it, and at odd times and all times. His first commercial work was architectural drawing, followed by topographical mapping for a timber company. Due to the World War, his mapmaking ability was transferred to the war zone for two years. A wedding followed the Armistice, and later an unfortunate but enforced stay in the Veterans' Hospital seemed destined to transform George Coblentz into a business man. But art was stronger than the mathematical urge, and since that time there has been no deviation in his devotion.

WHITTIER ART ASSOCIATION has completed and opened its new art center at 727 South Painter Avenue, where there will be new exhibitions each month, open free to the public on Tuesdays, Thursdays, Saturdays and Sundays from 2 to 5 p.m.

PROGRESSIVE ART CENTER of Laguna Beach has converted the Pomona College Marine Laboratory into an exhibition gallery for the showing of "the modern trend."

LOS ANGELES ART MUSEUM announces Roland J. McKinney of Baltimore assumes duties as art director on June 1.

CALIFORNIA WATERCOLOR SOCIETY recently elected new officers. They are, Phil Paradise, president; Dan Lutz and Ejnar Hansen, vice-presidents; Reginald Johnson, treasurer and Margaret Tompkins, secretary.

HERMAN SACHS, who as artist consultant, is responsible for much of the beauty of the new Union Station at Los Angeles, continues to sponsor the free "talent-discovery" classes of the Creative Art Students League, which he founded.

THREE ARTISTS of southern California are painting murals in new post offices. Barse Miller, who has just completed a mural in the new Architecture and Fine Arts Building at University of Southern California, Los Angeles, will do one for the Burbank post office; Ejnar Hansen of Pasadena will paint one for Lovelock, Nevada, while George Samerjan of Hollywood is doing one for Maywood.

WOMEN'S CLUB of South Pasadena has a new acquisition in an oil painting entitled "Iris in Yellow Bowl" by Nell Walker Warner, which was given to the club in recognition of the "unusual activity of the club's art section."

ARTISTS GUILD of Sierra Madre announced Arthur Clough of Los Angeles as winner of the first prize in the third wisteria art competition, held in connection with the Wisteria Fete.

TEN NEW SCHOLARSHIPS are at the disposal of the Otis Art Institute, Los Angeles to be allocated to high school graduates who show unusual artistic ability.

CLAREMONT COLLEGES will hold an Institute of Art at Scripps this summer. James Chapin of Philadelphia will teach composition, figure painting; Joseph Sinel, design. Millard Sheets will direct, and teach landscape. C. J. Bulliet, critic of Chicago Daily News, will lecture on modern painting's development.

THE WALKER GALLERIES, under the direction of Mrs. H. H. Warner, recently opened at 8634 Sunset, Los Angeles, with an international show of watercolors.

ART YOUNG, American cartoonist, has a show of his originals at the Book of the Day Shop. Each has been carefully selected from the work of his long career and may be seen until June 22.

Bold brush strokes and strong marine colors give life and buoyancy to this watercolor, "Snug Harbor," by William Beaumont.

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THE PROGRESSIVE UNION PACIFIC

APPLIED LEISURE

By EDWYN A. HUNT

IN THESE days of increased leisure for everyone, particularly for housewives, it seems to me that some phase of creative activity or craftsmanship would be very acceptable to the ladies. I realize very well that every person who has a wish to do something is not necessarily capable of putting the wish into reality. I am always being asked by women how they can get into the interior decorating business; or how they could become artists; or how would they learn drapery making; or how could they learn to do water-colors. And when I tell them that the best way to learn is to start in by *doing*, they seem at a complete loss; but in reality it has always seemed to me that any person with enough drive and interest in a subject could master that subject.

I have in mind men and women who started in middle age to perfect themselves in certain subjects. When I was a boy an old Scotsman who had been a farmer all his life retired and found time heavy on his hands. He made himself proficient as a phrenologist on the one hand, and as a violinist on the other. His toilworn hands managed somehow to master the fingering on the violin, and after his eyes had failed him he could still read character by feeling the bumps on people's heads, and could play the violin by ear.

There are so many things which women could do which would be of particular interest for their home, and would add greatly to their enjoyment of their environment, and might eventually lead to some phase of commercial activity.

Such a lady came to me the other day with some examples of glazed pottery figures which she had made. Although there wasn't a great variety, what she did show me were unusually charming; so I asked her to get me some photographs and to tell me something of her own experience and her work. Her name is Mrs. Clarke Wayland of San Francisco. Mrs. Wayland is happily married and has a fine son now entering high school. She was a high school teacher, and after marriage felt time weighing heavily on her hands; and having always wanted to do modeling she made inquiries as to the proper place for study. She went to the California School of Fine Arts for awhile, studying with Ralph Stackpole, and then later with Jacques Schnier in modeling. She also learned wood carving with Schnier; and after several years of activity is now producing these fine heads and figures illustrated here. She has just reached the point where she is able to commercialize her art. By that I mean she is competent to take orders for special busts and portraits. She has now purchased an electric kiln and is going to fire her own glazes. Up until this time she has had to work at a disadvantage in that respect.

Her figures show an unusually sound training in construction and composition; and although her faces are examples of modern simplicity, they show true characterization as well. Somehow one feels that these heads are heads of actual people. That is more than one say about much of the modern sculpture.

I feel that Mrs. Wayland has just reached a place in life where an enlarged vista lies before her in creative work; and where she may be limited in the variety of her figures, she will grow with experience, and undoubtedly become one of the better known sculptors of the State.

Somehow or other, this sort of thing gives me more of a thrill than the success of some brilliant young person who has never thought of anything else than art all his or her life. I believe it was William De Morgan, the English novelist, who became a successful writer, starting after he was sixty or more years of age. I cannot remember the name, but I do remember the incident of the greatest bookbinder England ever produced, who never touched a tool of his trade until after he was forty-five. One could go on by the hour pointing out the exceptions to the rule that one must achieve mastery and success at an early age.

There is a fine satisfaction in the achievement of craftsmanship and artistry at a more mature age, and Mrs. Wayland is undoubtedly a fortunate individual in having so found herself.

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SHARK! SHARK!

By MAYNARD L. PARKER

M. L. P. with an 80-pound bow, about to let her fly.

"AS EASY as shooting fish" used to be a perfectly good simile as far as I was concerned; but that was in the days before Chet Seay initiated me into the gentle art of shooting shark with the primitive bow and arrow. I was a bit skeptical at first, being well aware of the ineffectiveness of a rifle bullet when shot into several feet of water, but my doubts turned to amazement when I saw my first broadhead cleave the waves and bury itself in the tough hide of a Sand shark. All of which isn't as dangerous as it sounds if you confine your efforts to the Sand, Leopard and Shovel-nose sharks of our coastal sloughs.

"It's all very simple," explained Chet in his disarmingly quiet manner. "We merely attach a line to the head of the arrow, hit the shark between the eyes and drag him in."

"Why is the can tied to the other end of the line?" I asked, noting the small sealed can. "Oh, if the shark is too hot to handle we let him go with the float tied to him and pick him up later," he explained.

This sounded like a reasonable solution to a delicate situation; unfortunately, however, in the excitement of my first attempt I forgot part of the instructions. We were cruising slowly up the slough when Chet, in the bow, suddenly yelled, "There he goes, under the boat." Almost immediately a gray shape slipped out under the stern and I took a snap shot at it. He was "too hot to handle," but I didn't have time to think of that, the twenty feet of line straightened out like magic. I tried to hold it and he broke water with a crash, nearly severing four fingers. As he fell back he rolled over and over, breaking the arrow to bits, then took off for distant seas.

"Why didn't you give him the can?" asked Chet, reprovingly.

" I knew I forgot something," I said as I ruefully surveyed my bleeding hand.

"That was a four-foot Sand shark," said Chet. "Wait until you tie into a seven-foot Leopard."

I'm still waiting. I have missed eleven consecutive shots at Leopard sharks as they glided ghost-like among the grasses of the slough, but I still have hopes. I also missed an easy shot at a Leopard shark which was standing on his nose in two feet of water with the rest of his body straight in the air; don't ask me what he was doing.

The Shovel-nose shark is the easiest of all to hit, offering a wide target as he grubs along the bottom. We came upon a school of them in a muddy cove. Monte Hammer, fresh from a sanatorium, was due for his thrill: he got so excited trying to shoot on all sides that he slipped on the wet deck and landed on his back in the midst of the sharks. I don't know whether Monte or the sharks was the most surprised; however, Monte wasted no time crawling back into the boat with plenty of mud in his eye. He hasn't been back to the sanatorium since, so the mud bath must have been beneficial.

The real thrill of the day came, however, when we chased a large Bat Ray all over the slough. At first we thought it was two sharks swimming side by side with the dorsal fins out of the water, consequently we shot under it several times until we discovered the "dorsal fins" were actually the wing tips of the Ray. Once we cornered it in shallow water and it almost upset the boat in getting away. At last Cooper and Archer each got an arrow into it from their boat and the last we saw of them for some time they were being towed down the channel still shooting. An hour or so later we found them three miles down the coast having finally landed the two-hundred-pound Ray with five arrows.

We're going down to the Gulf one of these days for bigger game. It's a lot of sport—let's pull up the mud-hook and shove off.

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Yachts find a snug harbor at Santa Barbara.

A KINGLY SPORT

By ELLEN LEECH

IN yachting circles the spring cleaning is done early, and long ere this the sailing craft of California has taken to the waves. From cruiser to dinghy the scrubbing, painting and polishing have been completed and each small star and R boat feels as great a responsibility for a gay and sporting season as does the lordliest sea-going yacht. This is true of today but not of a few yesterdays. Although the Pacific was always available the advantages of it as a sporting element were not uppermost in the minds of the early citizens. Far from it, in fact they would have resented being titled a maritime community. A few sporadic groups sailed here and there but there were no supervised programs until 1920, when through the efforts of Albert Soiland, Hubert Morrow, Dustin Farnum and Ed Gourley, representing four clubs, the Southern California Yachting Association was formed. Since that time the yachting season has been crowded with events, both by land and sea, as every club has members who do the most of their entertaining on the veranda of the clubhouse and are rarely found beyond the bar. No infrequent doldrums worry these yachtsmen, they live in a perpetual state of calm.

Racing, as the sport of kings, is not necessarily confined to horses though the term is usually so understood. Water races have dotted the centuries, both in large and small craft. The old Greek and Roman emperors doubtless had a name for it and the man power—being slaves—probably had several epithets tucked away for use. With us the races on the Mississippi River, although by steamboats, have been chronicled in song and story, many kingly purses changing hands. The Hawaiians and the South Sea Islanders built unexcelled racing craft, and in Europe as far back as the 17th century such streamlined boats were known as pleasure-racing boats. In Holland the word "jacht," meaning a chase, was used to designate racing boats and in 1660 a boat of this type was taken to England for a race on the Thames. There, catching the attention of royalty, the King and the Duke of York each ordered boats and, in the ensuing race, the King was the victor, whether due to the better boat or the more skilful skipper history does not record. Finally the name undergoes a change, a "y" is substituted for the "j" and yacht emerges.

The first groups of yachtsmen forming clubs were at San Francisco, San Pedro, San Diego and Santa Barbara, where a club was organized in 1887 and known as the Santa Barbara Yacht Club. In those days yachting was largely confined to the millionaire class, and to one of these was attributed the remark "no man can afford to own a yacht who must know what it is costing him." But now the sport is not restricted to a selected few as there are about 7500 yachts on this coast, with clubs scattered from Vancouver to San Diego. The owners are in as many classes as the boats, business men, doctors, lawyers, architects, men of the cinema world and famous artists. Nor is the nautical interest all in sailing. The Semana Nautica, held annually at Santa Barbara, includes outboard motor races, swimming and diving exhibitions, with an illuminated marine pageant in the evening. The dates for this are July 1-2-3-4. Each year the Tournament of Lights is held on the Newport-Balboa waters, sponsored by the yacht clubs, but under the supervision of Joseph Allan Beek, who originated the idea of presenting a moonlight water carnival, a pageant of decorated boats. The date of the festival is July 15.

The first regatta under the ruling of the Southern California Yachting Association was held at Santa Barbara in 1921, and this year a notable one is scheduled for July 24-29. During the week there will be five days of large boat racing, boats of over 19 feet in length, and two days racing for the smaller craft, marking the anniversary of fifty-three years of yachting in Santa Barbara waters. An interesting event of the program is a predicted-log race between San Pedro and San Francisco, with Santa Barbara as one timing point. A predicted-log race being one in which the racers predict their time between four points en route. The speed of the boat is computed by the revolutions of the motor and the winds and currents to be encountered. Then without a watch or other timepiece the skipper endeavors to pass each point at the predicted time.

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AIR WAVES

By MARTEN E. LAMONT

Gale Page, blues singer and actress who has been heard over many N.B.C. network programs. At present she is in Hollywood making screen tests for Warner Brothers.

RURAL RADIO

EVER since the bygone days of crystal sets, rural America has been tremendously radio conscious. But far removed from the squalling contraptions that budding young geniuses would rig up with the dubious help of Ford batteries and haywire are the modern sets found on ranch houses today. Villages and farms are kept up to the minute on fads and fancies to the extent that they can even go about their daily chores and still be aware of what's going on in the Big Cities and Europe; for even tractors and barns are equipped with radios so that the Sunday milking will not interfere with Charlie McCarthy.

Sixty-five percent of the rural homes have radios, with the highest sectional percentages, ninety-six percent, prevailing on the Pacific Coast. Latest risers, incidentally, according to the joint N.B.C. and C.B.S. survey are also on the Coast where only 3.4 percent tune in their radios at six in the morning. Whether this is due to a higher economic proficiency or the California climate is problematical.

The surveys were important in that they reveal one of the most important and least thought of functions of radio. For interspersed with the ballyhooing of coffee, canned food, and cleansers is a continuous stream of informative and educational material that is bound to raise the social concepts of the ruralite, to say nothing of his increased sophistication. The latter alone is of tremendous economic importance, paradoxical as it may appear. Formerly when the ranches were more isolated from contact with the cities, the young ambitious farm lad was filled with awe and respect for city life and all it offered. By the time he'd reached eighteen, dreams of great fortunes and glamorous nights convinced him that the only thing to do was pack the old carpet bag, kiss Ma and old Dobbin good-bye and head for that land of opportunity and exciting mystery called the Big City. But now that he has the doubtful blessing of being able to keep at least an oral contact with everything from Broadway to Hollywood and Walter Winchell to Carole Lombard, his natural instinct for the simple and straightforward is in constant revolt. Nothing brings out the sham and superficiality of civilization like the average variety broadcast, and the overabundance of news and commentary spots satiate his longing for the adventurous. Thus by unwittingly decimating the mystery and glamor of the Big City and revealing the flaws and weaknesses of its occupants, radio is helping to preserve the undeniable backbone of America.

WHY GIRLS LEAVE HOME

THERE is an old Chinese proverb that in essence claims that if you try long enough and hard enough you're bound to discover something worthwhile no matter how haphazard your efforts may be. Such is the case with radio. In their attempts to discover something new with which to startle or at least titillate the bored pallet of the listener, many quaint and weird programs are thought of; but in proof of the proverb occasionally a program bears worthwhile fruit. One of the recent fruitbearers was ***We, the People***, when an old amnesiac who simply called himself Mr. X, faltered a plea of "I do not want to die nameless and alone." Thousands of messages poured in to the station suggesting his identity but none checked until Ben H. Lawrence of Tuscaloosa went to the hospital with a group picture taken in 1929. Mr. X turned out to be a dead ringer for a bachelor brother they had not heard from in eight years. Within a short period of questioning his identity was proven.

Another program that performs a worthwhile service is the famed daily five-minute broadcast of missing persons alarm by the New York City Missing Persons Bureau. Last year the Bureau located all but 25 of the 2,059 missing girls reported to it. The voice that calls off these radio alarms day by day in reassuring and somewhat lyric New Yorkese is that of ruddy, graying Captain John Stein, No. 1 expert in his field. One day last week the Captain took a few minutes extra to list his findings on why girls leave home. "In conclusion," remarked the old Captain whimsically, "might I add that sex plays a very minor role."

Our Lady of Gaudalupe, patron saint of Mexico and California is enshrined in tin and antique glass, the little canopy lacquered with transparent gold, the cluster of flowers made out of brightly colored beads. The candle holders have strips of mirror instead of prisms to catch the light and fancy of peon admirers. White roses offer their fragrance as incense. Designed and made by Hugh Brackenridge of Brackenridge and Taylor in Los Angeles.

"IT IS ONLY TIN"

By HUGH BRACKENRIDGE

HOW often this remark follows close inspection of some beautiful old silvery object that a moment earlier attracted the attention of the speaker. Invariably the same disappointed inflection in the voice and, indeed, the sharp edge of disgust sometimes cuts off the last word.

Several years ago I was commissioned to repair some old pieces of Mexican tin and replace the lost parts. The joy of this experience inspired me to work with this metal following the traditional primitive feeling of the old pieces from Mexico and the strong Indian influence found in the work from New Mexico.

It is regrettable that the modern market has influenced the native workers to lose the subtle naiveté and amusing surprises discovered in the craft of bygone days. I might add that the glass has also suffered in the manufacturers' eagerness to satisfy the gringo's desire for a pitcher that pours straight.

Tin is a word that spells romance and adventure. It must have been one of the earliest metals known, as it enters into bronze of which the oldest metallic weapons and tools are made. The largest tin mines in Europe are found in Cornwall, England and these once supplied Tyre and Sidon. The art of tinning iron began in Bohemia in the beginning of the 16th century and when the Sévres factories were destroyed during the French revolution and the beautiful porcelains were no longer made, tin plate was used to reproduce as near as possible the Sévres ware and its decoration, thus the craft of painting on tinned iron resulted in ornamental and utilitarian objects. Large tin deposits are also found in Mexico and another romantic period of tin began when the Spanish invaded Mexico and used all the silver and gold for their own adornment and for the decoration of their churches and homes. The Mexicans then interpreted the rich and valuable altar pieces and other decorative furnishings of the Spanish in their own charming manner in tin and by the clever art of lacquers or dyed varnishes simulated gold. Even jeweled effects were produced by using different colored transparent varnishes over the shining tin. Bright cloth, colored papers, and bits of mirror were incorporated into the design with interesting consequence.

There is little of the very old French tole available now. Even the Metropolitan Museum can offer little help to anyone interested in this fascinating subject. However, the modern reproductions are delightful accessories in provincial homes. The charming English tole trays, tea caddies and the like are familiar objects to all of us and the Pennsylvania Dutch have furnished collectors with some inspirational pieces; mostly gay household utensils.

The original purpose of these few paragraphs was to tell something about the ideation and various activities that transpire in our workshop but in defense of tin I am only too happy to have devoted this space.

Tin, brass and copper are the metals Mr. Taylor and I most frequently use in the numerous accessories designed for the interior decorators. Speaking of accessories, their importance is so often overlooked, not perhaps by the decorator but by the client. The consistency of these accompaniments is most important. In fact, some object like a lamp, print, or porcelain, whether a treasured heirloom or a new response discovered in a shopping spree, has often germinated the idea for an entire room. Accessories of the three metals previously mentioned combined with mirror, crystal, woods of various kinds, paints and other materials are designed to complement the most provincial kitchen, or the most formal drawing room, traditional or functional in its treatment.

The fire of copper and the sunlight of brass have long been a warming cheerful influence in many homes. The three metals, and not forgetting pewter, are to us the friendly metals. Of course, the precious metals are yielding to the touch, but of the more common media, our favorites please us most.

(Continued on Page 39)

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THIS MONTH IN THE GARDEN

By J. M. ASHER

IF YOUR garden is the average one, there are numerous things to be done in it at this time. Plants have reached the stage where they require staking, and a bit of patience in the performing of this duty will vastly improve the appearance of flower beds and borders. We find bamboo stakes very satisfactory and among the less expensive supports suitable for the average flower. Dahlias require a sturdier support and for these we suggest much heavier stakes.

There are usually some leaves that have turned off-color that can well be removed and a light raking of the soil will aid in giving the garden an appearance of orderliness. When walks are neatly raked and cleaned the beauty of the garden is not only enhanced but pests find it more difficult to hide. . .

Have you ever thought of gardening as beneficial to your physical well being? You enjoy the fruits, flowers and vegetables and feel unlimited capacity for reveling in the beauty they create, but not even the greatest of these pleasures is to be compared with the benefits that one derives from working in the garden and associating with the flowers and nature's handiwork.

Here is to be found the best of exercise in the happiest of surroundings. Every muscle of the body is made to do its share and both mind and body are rested and relaxed. In fact, one hour of garden work is more beneficial than two hours rigorously done to canned music. There is much to be gained from watching nature develop the fruits of your efforts.

However, we are willing to concede that everything does not run smoothly in any garden. The lament to reach us was concerning genista plants that were being devoured by worms. These pests are not impossible to destroy, but do require effort and persistency. Obtain a bottle of pyrethrum spray and use it freely. There are several brands in which pyrethrum is used and it will act both as a stomach poison and a contact killer. Remember, the spray must be used freely on both sides of the leaves and branches.

The ants are now becoming quite lively and they will be busy distributing Aphis and other pests from plant to plant. Use a good ant control now and avoid being overrun when the warm weather comes. Spraying of roses is quite important now for the control of plant lice, scale and mildew. One of the best all-round sprays is an oil spray.

Early plantings of larkspur, delphinium, marigolds, snapdragons and kindred plants have, as a usual thing, some spent flowers and flowering branches and these should be removed. One of the most useful perennial flowers that we have in California, from the standpoint of color and prolific blooming, is the pentstemon. These plants are generally at their best now. Soon their flowers will begin to fade and they will go to seed. If these are removed at once, or as soon as the flowers lose their beauty, new shoots or canes will come up and soon a crop of blossoms will again appear.

Delphiniums, too, are better if treated in this manner. It is better to remove flower spikes before they go to seed.

Chrysanthemums are to be our pride and joy this fall, and although we have mentioned them before we will briefly suggest that they should be kept well cleaned and lightly cultivated. Water just enough to keep them in good condition and plan on cutting them back soon after the first of July. Then is the time to water freely and fertilize to get the most out of them.

Watering the garden well is of the utmost importance. We suggest that you check carefully as to the condition of your trees and shrubs, for they require deep watering to thrive. Last week we inspected a large oak tree that had been moved into the garden some eight months ago. It was quite evident from the appearance of the tree that it was not getting enough water. We suggested a thorough deep watering and was told that they feared the tree was getting too much moisture. We had a test made by using a soil auger and found the ground to be powder dry eighteen inches below the surface. After allowing the water to run slowly for seven or eight hours we again looked at the tree and found the foliage had brightened and the tree had taken on new life. Trees do require deep watering.

The lawns are generally in good condition now, but may we just repeat once more, something that we may have said last month: grass needs feeding and fertilizing. As soon as that dry appearance comes, use a good dressing of well-balanced lawn fertilizer. Not too much and by all means water thoroughly to avoid burning at first. Several annuals can still be planted for fall flowers. There is time for zinnias, asters, marigolds, chrysanthemums, etc. Planted now these will bloom late and will continue the beauty of your garden into the winter.

PHOTOGRAPHIC STUDIES OF YOUR GARDEN
MARGARET CRAIG
FEderal 1161 EXposition 3605
2404 West Seventh Street Los Angeles

A garden in La Canada where a high budded tree rose provides shade for afternoon tea.

FLAGSTONE IN THE GARDEN

By FRANCES DUNCAN

FLAGSTONE gives to any garden the feeling of permanence, no matter how recently it has been laid. Stone is not only old, but age-old. With an old Olive tree, or a fine Oak, and flagstone, even a new garden seems as if it had been a long time.

With the variations in texture and in color—the tones of rose and tan, the sand-color and terra-cotta of Arizona flagstone make subtle color harmonies possible with buildings and garden-walls. There's the Franciscan stone of the Boquet Canyon flagstone with its metallic lustre and definite charm. Any gray flagstone is lovely in a garden for path or pergola flooring; it quarrels with no flower that exists; it is restful with grass and with all possible shades of foliage.

A flagged walk lends itself to great variation in line and form; it has the practicality of gravel or cement and much greater beauty. When the stones are stepping stones and sunk in the grass, it is a footpath hardly noticeable; more closely set and bordered by flowers, the gray stone has a softness that makes it a delightful accompanist. The service court that is flagged has beauty as well as utility; it may be kept clean to a degree impossible to cement or gravel and allow marginal space for vines and flowers enough to make it gay. Flagstones can give life and color to a driveway where smooth cement would be expressionless.

To the householder who is distressed about his water bills, the flagged patio and its gardening of potted plants seem like an answer to prayer. One may be away for months and the flagged patio is none the worse—its potted plants may be sent away to be cared for, or they are easily replaced. But what happens to a lawn with a few months' forgetfulness, especially if the months be summer ones? The flagged patio has coolness; it is marvelously easy to make it a charming place; potted plants give it color and a tree gives shade and serenity.

Today, the wise householder, instead of worrying how to make grass grow under a tree, lays flagstones under it with moss in the interstices or perhaps builds a table about the tree and has a delightful spot instead of a problem. Flagging, laid in a convenient place where there is the shade of trees makes an attractive outdoor dining-room, while without the flagstones to define the area, the effect would be of grass worn away by use.

But it is in relation to the barbecue and the outdoor fireplace that the use of flagstone is especially delightful. The flagstone area gives the sense of a wide and generous hearth; it adds greatly to the comfort by insuring an adequate, level floor for outdoor dining; related to the garden as it is by paths of the same material, it unites the barbecue with the garden; and makes a beautiful setting for the stone-work of the barbecue. Also it gives to the hostess the satisfying feeling that with all the friendly informality of this Forest-of-Arden kitchen floor, absolute cleanliness is perfectly possible, for the garden-hose may be turned on it before and after every supper party.

In planning the barbecue, the space should be ample. It is a definite devotion of so much space to the barbecue's hospitality. The space should be enough so that the planting of the garden, however close, is not endangered. The flagging says, "Here is the outdoor dining room—beyond is garden."

When a smooth surface is desirable as in terrace or loggia-floor, or driveway or service-yard, the flagstones are set in cement. When the joining cement is colored the pattern in which the stones are laid is emphasized, for there's much artistry in laying flagstones. In the garden, the interstices are often left; these are filled with good soil and Bent grass planted, which is much-enduring, or Sagina subulata or some of the various mosses, Arenaria, or Ajuga repens, or, where it's shaded, Helxine. At Palo Alto, Chamomile, (fine-leaved, close-to-the-ground, an amazingly sturdy little plant) is frequently used. Then, in English fashion, beside the path or on the flagged terrace, gardeners tuck wherever is room for it, a plant of Lobelia,

(Continued on Page 39)

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Intact plants and cuttings showing various responses to growth substances. A. Three tomato plants; left, control; middle, treated with one part of illuminating gas to one million parts of air. Note the epinasty of the leaves. This response is useful for detecting traces of illuminating gas in greenhouses. Right, plant treated on the upper side of the petiole with lanolin preparations containing naphthaleneacetic acid. Note a similar response to that induced by gas. B. Two tomato plants with tops removed. Left, control; right, upper end of stem treated on cut surface with lanolin preparation containing naphthaleneacetic acid. Note epinasty of leaves which was induced by the growth substance spreading through the plant and local induction of roots. C & D. Taxus and dahlia cuttings respectively showing rooting of cuttings after treatment with Hormodin A

PLANT GROWTH STIMULANTS

By C. F. GREEVES-CARPENTER

WE have all tried to root favorite cuttings. With some varieties we have doubtless had success, but there are many of our plants which won't root readily no matter how much care we may give the cuttings.

Those of us who really like to work in the garden instead of just puttering will be interested in the new plant growth stimulants that have recently been introduced on the market. They may be purchased under trade names wherever plants or seeds are sold or they can be purchased as pure chemical compounds. In the former cases, the growth promoting stimulants are packaged with measuring glass and specific directions. As plants vary in their sensitivity to the chemicals it is, of course, advisable to follow directions very precisely until one is familiar with the processes involved, when personal experimentation in dosages and period of immersion may be tried with plants not listed in the directions.

The development of these root-growth promoting substances came through the joint efforts of Drs. P. W. Zimmerman, A. E. Hitchcock and Frank Wilcoxon of the Boyce Thompson Institute for Plant Research, Inc., at Yonkers, New York. The early results were regarded somewhat in the nature of laboratory curiosities. All types of freakish growths from aerial roots to plants twisted out of all semblance to their usual form were achieved.

"In attacking practical problems at the Institute," Dr. Zimmerman said, "laboratory curiosities are frequently developed in the course of research and many experiments naturally never get beyond that stage. Some of these curiosities, though, have been developed to the point where they are of commercial importance. Hormones, the root growth promoting substances, were just such a development and are now widely used throughout the horticultural world to stimulate root growth and to hasten the blooming of flowers."

At the Boyce Thompson Institute for Plant Research some eighty-four genera of plants have been successfully subjected to this treatment. The response has generally been found to be more rapid in leafy cuttings than in leafless hardwood varieties. Some of the varieties which ordinarily root without difficulty or the aid of any root-growth stimulant, will root in half the time when subjected to the new treatment. Species rooting only sparingly heretofore can be induced to root abundantly.

As a result of research at the Institute, it is now possible to root practically any cutting by treating it with a definite concentration of the chemical for a given period of time before planting it in the propagating bed.

These root growth stimulants are referred to as hormones, growth regulators, auxins A and B or hetero-auxin. Plant hormones are substances produced by the plant in its green tissue and these have been found to exert a regulatory influence on both the growth and the development of the plant, but these hormones have not yet been chemically identified. Auxin, frequently called a plant hormone, is found in urine, corn oil, etc., but is not found in the green tissue of plants. It also has a regulatory action on the growth and development of plant life.

Among the root-growth promoting substances there are some fifty chemical compounds. Nine of these are especially effective for rooting cuttings but, insofar as the average garden enthusiast is concerned, these may be limited to two acids, i.e., idolebutyric acid and napthaleneacetic acid which, as has been previously mentioned, may be purchased under trade names with complete directions. The indolebutyric acid will be found to be the more effective over a wide range of concentrations and is, therefore, to be recommended for early individual experimentation. Some species as in the case of California privet respond more readily to napthaleneacetic acid, though both substances are very effective.

Both hardwood and summer cuttings of plants may usually be expected to show good root development in two to four weeks after being subjected to treatment, though some of the evergreens require more time. The procedure involved calls for cuttings from 4 to 5 inches in length which should be taken from the current season's growth by making a slanting cut between the nodes. In some varieties tip cuttings will root readily, while in other varieties parts below the tip will root better, but this can best be ascertained from experience. Some of the more succulent varieties are apt to "bleed" profusely and it is good practice to dip them immediately into cold water which not only has a tendency to prevent "bleeding" but to obviate wilting as well.

The basal leaves must be removed before immersing the basal ends of the cuttings to a depth of 2 inches in a concentration of one part of the substance to 40,000 parts of water in a glass or enamel container. In some localities the tap water may contain minerals or chemicals which would tend to modify, if not actually nullify, the effectiveness of the root-growth stimulant, so if there is any doubt it is better to use distilled water in making up the solution. The cuttings should be left in the container for 24 hours before being transferred to a mixture of equal parts (by volume) of sand and peat moss or to sand alone. The lowest leaf on the cutting should be close to the rooting medium and this alone should be tightly packed around the stem of each cutting and should be kept thoroughly moist, though never allowed to become water-logged. Even this, though, does not ensure successful rooting as some cuttings will require much stronger concentrations, though a fairly complete list of plants and the best concentrations to employ is included with the outfits.

The cuttings should be kept at 60 or 65 degrees at night and 70 to 80 degrees during the day. In from one to three months after the initial treatment, depending on the response of the individual plants, they may be removed and set out. Shade should be provided over the young plants for the first few weeks until they have had a chance to become established.

Within certain limits, increased rooting may result by either increasing the concentration of the solution for a given period of time or increasing the length of immersion for a given concentration. In order to test the correctness of the degree of concentration it would be advisable to run an experiment to determine the reaction of the cutting to the immersion. An indication of an overdose would be an excessive swelling of the treated portion together with a heavy rooting. If, on the other hand, no swelling results at or near the base of the stem and there are no more roots than would ordinarily occur on untreated cuttings, that may be taken as an indication that the solution should be stronger.

Since the first introduction of the standard immersion method, a dry powder preparation has been developed which provides a simple, quick method for obtaining somewhat similar results, though it is generally apt to be less effective than dipping the cuttings in concentrated solutions as previously mentioned. In using the dry powder, better results are obtained when the ends of the cuttings are first moistened as that has a tendency to dissolve the crystalline root-inducing substance immediately. Instead of using straight water, it will be found more effective if alcohol (50 to 75 percent) is first mixed with the water as the powdered crystals are more readily soluble in alcohol.

In experiments conducted by John V. Watkins, Assistant Horticulturist at the University of Florida, on the use of indolebutyric acid on semi-tropical plants, he found that many of the tropical and sub-tropical plants developed heavy root systems, and that the optimum treatment varies not only with the species, but in varieties of the same species. The period of immersion was the same as in all other tests, but the length of time the tropical and sub-tropical plants were left in the rooting medium varied from two and one-half weeks up to twenty-two weeks.

Aside from the practical value of the root-growth promoting chemicals, one can also experiment with the promotion of unusual responses by mixing a given amount of the chemical with lanolin and applying it directly to portions of the growing plant. Usually a one per cent mixture is used, but in using napthaleneacetic acid even that would be too strong. A bending of the stem at the point where the mixture has been applied would be observable in a few hours and, with care, one could achieve some very unusual shapes. If one wished the plant to grow adventitious aerial roots, the top of the plant should be removed, the mixture applied, and in about ten days a crown of roots will appear.

Of course, the more practical value of these substances lies in their root-growth promoting qualities for rooting cuttings. If there is a particular flower from which one would like to grow a plant, it is a simple matter to immerse its stem in the root stimulating solution for twenty-four hours and then to plant it in rooting mixture; given ordinary luck such a cutting would soon start to root.

THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

IF ZEUS were still on the job and had transferred his activities to Los Angeles he would be in quite a quandary as to whether Mount Olympus is the site of the California Art Club or the site of Occidental College. Both being under the management of Athena, he would need exercise considerable diplomacy but in the end he would no doubt conclude that, whereas in California everything is bigger and better than elsewhere, there is no reason why he should not have two Olympi here.

It was Vitruvius Junior's privilege recently to spend a pleasant evening with the artists on the top of Barnsdale Hill, alias Olympus. He was far above the noise of traffic and the strident billboards on the street below, figuratively as well as in person, and he saw in his mind's eye the developing of the club into one of the most potent influences in the cultural life of the city, a cathedral of art which will draw to itself an ever-increasing number of worshippers and spread its message so widely that in the great public's conscience art will be known for what it really is. Then, and may the club hasten the day, art will be inclusive enough to admit not only easel canvases and sculpture but also beauty in every humble object, in every well-designed structure, in the city as a whole.

The cathedral would have its strategically placed art chapels all over the metropolitan area so that worshippers may have ready contact and inspiration through circulating exhibits frequently changed. Vitruvius Junior is not at all pessimistic about the possibilities of real art enjoyment by the unnumbered masses and the unencumbered classes. He believes that the general low taste manifested on every hand is a natural result of art starvation and not an evidence of natural depravity. If art were conveniently and constantly presented as sheer enjoyment, if from it is removed every trace of pedantry and buncum, then little by little art understanding will become a positive by-product.

But it is not going to be encouraged by one grandiose, monumental palace of art miles away from most of the potential worshippers. By the time they have fought traffic for ten or twenty miles they are in no mood for art. It would be interesting to know how many of the regular visitors to the Los Angeles County Art Museum live outside of a radius of five miles.

* * *

In the design and disposition of its buildings on a somewhat precipitous rise of ground, Occidental College is particularly fortunate. Vitruvius Junior was more than thrilled on his first visit there, not only by what is already done but also by what the accomplished promises. We doff our hat and smile a broad smile of appreciation as we bow to the responsible heads of the college, to their architects, Myron Hunt and Harold Chambers, and to their landscape architect, Mrs. Farrand. Here is no mixture of various types of period architecture, thank heavens. The authorities and the architects had no desire to interfere with what, to the uninitiated, is only monotony and they did not feel called upon to present to the public and to their students a perpetual architectural fancy dress party.

This group of buildings is a splendid illustration of the possibility of obtaining interest, variety, contrast, dramatic effect and charm all within the limits of one single type of expression. When we think of the Place Vendome, the quiet and dignity of the buildings fronting on the Place de la Concord, the newer Harvard dormitories and dozens of other impressive groups and courts it is difficult to understand the frequent American indifference to the lessons taught by them. Would that all college heads could sense the incompatible, psychological differences in the styles of different countries and in different ages and not make of their campuses that extreme, overwhelming bore, an architectural pot-pourri. Of course, architects would do no such thing of their own volition. We recall how the late Dr. Werner Hegemann, the eminent German city planner, stormed and growled because of this, to his mind, major crime.

Vitruvius Junior has had, since its beginning, a profound respect for those who so promisingly began Westwood. Its general plan is so far above that of any other large development in Los Angeles and its architecture was, in quality, so far above that in other sections that it was a deeply felt pleasure to shop there and browse about. One experienced much the same sensation that Somerset Maugham had one of his characters express regarding Paris. "There was an easy-going air about it and a sunny spaciousness which invited the mind to day dreaming. He came presently to the Avenue de l'Observatoire and he gave a sigh of pleasure at the magnificent yet so graceful vista." And Emile Zola's line often came to mind, "The Rome that Pierre beheld was a Rome steeped in mildness."

It was a splendid esthetic feast to set before the students of the nearby university.

But success is making Westwood commonplace. Old facades (none yet ten years old) are making way for so-called modern effects and advertising is constantly becoming more annoying by its blatancy instead of trying to become persuasive by beauty. One of the vista terminations, which until recently thoroughly delighted Vitruvius Junior, was the office building of the Janss Corporation, designed by Allison and Allison. A very dignified, domed building, it formed a splendid finale at the end of a well-considered parkway. Its proportions are excellent and it did its architectural job superbly well. But you should see it now! A bank has taken over the building and apparently found it too dignified for the banking business. So on top of the dome it placed a huge, Neon lighted spike, utterly destroying the building's proportions and making the whole thing look like a caricature of a World-war German spiked helmet. We cannot even smile in compassion. We only resolve to go to Westwood no more than absolutely necessary. Some day we shall explode in righteous wrath over the dreadful lack of taste in urban advertising and organize a huge society whose objective will be not to trade with those guilty of marring our streets with their outrageous eyesores.

* * *

Beverly Hills never fails to give the through motorist on Santa Monica Boulevard a most pleasant greeting on his way downtown and a smiling welcome when, tired after the day's work, he is homeward bound. It is what we like to think of as an expression of California friendliness and, while repressed enough to satisfy the strictest of Emily Posts, also an indication of California taste. Vitruvius Junior is daily grateful for the few blocks of grass and flowers which border this boulevard, for the tree and shrub screen which hides the electric car tracks and, in particular, for the delightful post office.

Those few blocks are an object lesson of great value to all Los Angeles and the forty-odd smaller cities nearby. It is proven beyond need of argument that a through traffic artery is good neither for business, apartment buildings nor single family homes. Were it financially possible, which it unfortunately is not, the property along all major highways in the city and the county should be purchased by the government, either county or city, and converted into parkways similar to this Beverly Hills example or that strip of Wilshire Boulevard which passes between the grounds of the Los Angeles Country Club. As it is so far beyond possibility of realization and must ever remain a dream, we should acknowledge our debt of gratitude to Beverly Hills by emulation as often as funds are available.

The jewel in the setting, which has just been so inadequately referred to, is the post office of which Ralph Flewelling is the author. A thing of beauty is a joy forever. Pray, what must we call it when the joy accelerates in intensity as time marches on. Well, that is what it is. To Vitruvius Junior it is eminently satisfying and he is said to be extremely fastidious in his architectural taste. One might wish for the building a still happier setting but, after all, it really needs no setting to emphasize its beauty. Its forebears in quattro-cento Florence had no setting either, for that matter. It has been argued that the Beverly Hills city hall and the post office should have been designed in harmony with one another. We agree but with the reservation that the two buildings would have made a delightful group had it been possible for the post office to set the key in character, in color, in niceties of proportion and in chasteness of detail. But as we could not have it that way we will be philosophical and be fully satisfied with the half loaf.

Photograph by Mott Studios

The informality of this corner in the garden of Mr. and Mrs. Godfrey Rueger in San Marino is its greatest charm and the barbecue has a used look that adds to its delightfulness. John D. Atchison, architect.

THE JOY OF GARDEN GRILLS

By CHARLES GIBBS ADAMS
Landscape Architect

Photograph by Maynard Parker

THE spirit of hospitality can know no sweeter pleasure than that of entertaining at the festive board the friends that one enjoys the best. Except, perhaps, that of being so regaled by those same playmates one has chosen for his leisure hours.

And if such gala occasions of breakfasting or dining or supping can be spent in the sweet fresh air out under the stars or beneath the sheltering arms of fragrant trees, then the joy of it is increased ten-fold.

Food never tastes so savory, so delicious, nor beverages so refreshing within four walls as in the out-of-doors. There, too, beneath the sky, sociability is more free and more spontaneous than ever under roofs.

What can stimulate the appetite to its keenest edge as can the aroma of coffee and the savor of broiling bacon or "little pigs" at a Sunday morning breakfast party of congenial friends? What can render one so keenly hungry as the fumes of sizzling chops or steaks on the fresh evening air, spiced with just an acrid tinge from glowing coals?

One famous host of Pasadena has elevated even humble corned beef hash, by his own private recipe, to such a triumph of culinary art that friends clamor for invitations to his garden suppers. They are served amidst the beauty of flowers bathed in moonlight (either real or synthetic and man-made, according to the time of the month) and perfumed by the fragrance of the blossoms of the orange trees under which his tables are decked out with gay but durable peasant dishes.

Why live in California at all if one is not to dwell in patio or garden and enjoy the wealth of balmy hours that she offers to her children? Gardens fashioned to live in are the only gardens that are just as they should be in a kindly climate. And no other feature can contribute more of livability than an outdoor grill.

When it can be fashioned, as it often is, to do duty as a fireplace as well, to take the chill off the edge of cool evenings, and add to the picture the cheering color and life of flames, then so much more does it afford of satisfaction

(Continued on Page 40)

Two barbecues that are extensive and complete in their equipment. Above, the barbecue at the Beverly Hills home of Mr. and Mrs. ElRoy Payne, designed by Schoen and King, landscape architects. Mr. Payne is a chef par excellence and the barbecue with its backdrop of hills and magnificent trees makes an excellent stage for his art.

Below, the barbecue of Mr. and Mrs. Clarence Brown, the director at their home in Brent's Craig, was designed by Alvin R. Mills. The paving is of light-colored flagstone from Arizona, the barbecue and walls are of local stone in many shades of tan. On the right is an enormous electric refrigeraor, on the lower right is the warming oven for dishes, above is the baking oven and the big door opens into the barbecue where there are wire shelves and hooks for hanging hams, etc. On the left is the grill and spits run by a motor concealed in the wall behind. The fire box is composed of three drawers, permitting a little, medium and big fire. Again a steep bank provides a background and enormous trees a beautiful canopy overhead.

Photographs by Maynard Parker

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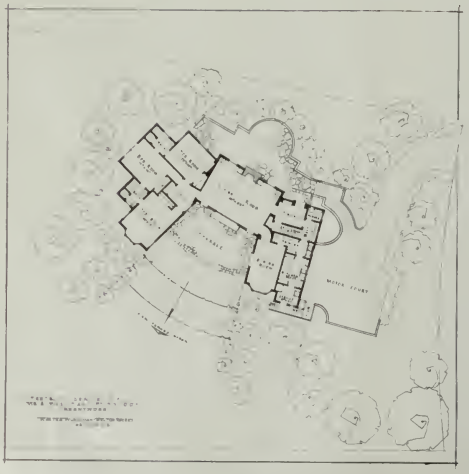


Situated in the Brentwood Hills overlooking the Pacific this dignified California home presents a modest and unobtrusive facade to road. As if turning its back on prying eyes the plan of the house is fan-shaped opening out to the terraced lawns and the vast sweep of the ocean beyond. Separating the sleeping quarters from the living room. A large, full vision window separates two doors that lead onto a broad terrace from which the ocean's famous sunsets can be enjoyed to full advantage or, if the evening is warm enough, dinner can be brought through the French doors that lead into the dining room. Another door leads on the opposite side into the sleeping wing, so that each unit of the house can be entered independently of the other.

A colorful yet subdued Colonial atmosphere pervades the living room. Walls and ceiling of pink biege contrast softly with French smoke blue carpeting. The large window is framed with curtains of cherry colored chintz of variecolored design. The cherry tones are picked up in the soft red striped satin of sofa and chairs. Almost neutral by contrast are the corn colored easy chairs in raw silk. The furniture is a blend of Victorian and eighteenth century English.

The dining room presents a dignified appearance in which the soft greens and grays of the scenic wallpaper are picked up in the textured hangings. Chairs are covered in satin with stripes in a soft red tone.

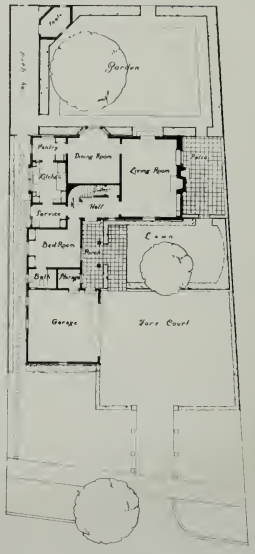
In the lady's bedroom flowered Colonial wallpaper has a rose design against a background of soft green and peach. The carpet picks up the soft peach tone and blends in with the bed cover of French twill. The dainty curtains are a ruffled searsucker organdy.

Photographs by Garnett

THE RESIDENCE OF MRS. CHARLOTTE M. O'CONNOR

in San Marino, California

BEN HILLIARD O'CONNOR, A.I.A., ARCHITECT
TOMMY TOMSON, A.S.L.A., LANDSCAPE ARCHITECT
J. LESLIE RAMEY, BUILDER



WHEN an architect designs his own home he invites more than the usual amount of critical inspection, and when he attempts to write about it he finds himself in even greater danger. However, having taken the one step, I take the next as well.

Our house, then, is my answer for the deep and narrow lot. It is planned to meet the requirements of a family of three, all of whom like to "back yard" as much as possible. In design, no studied attempt has been made to follow a traditional style, but dignity has been maintained through the use of simple forms and careful planning for architectural effect. The front door is sheltered by a covered porch which affords a wet weather connection to the garage. On entering the house one may reach the living room, kitchen and bedrooms directly from the entrance hall, a factor which saves many steps. The living room is simple but not without interest. The fireplace with its adjoining bookcase is somewhat unusual in its treatment, so no effort has been made to provide a formal effect.

As the result of a desire to attain the greatest possible use of the garden, the garage was placed in front and entered from a forecourt. This not only avoids the usual long and narrow driveway, but is an invitation to guests to enter.

In the kitchen, a modern gas range and gas refrigerator were planned in for convenience and efficient cooking. A storage tank gas water heater provides plentiful hot water, and a gas forced air unit supplies automatic heating comfort.

In the placing of all rooms care has been taken to ensure sunshine, circulation and the best use of the views afforded by the site. Privacy has also been attained in the room arrangement. Living room and dining room both face the rear garden, as does the pantry which is frequently used as a breakfast room, a wall panel becoming the table at such times. Other items of interest are the stair which is rather graceful with its slender rail and winding treads; the patio with a fireplace for outdoor meals; and a guest room which may be used either as a servant's room or a study.

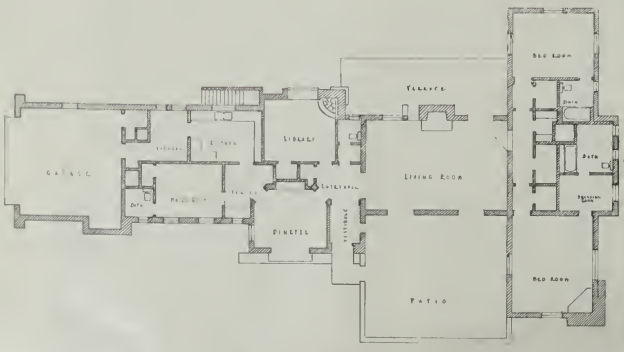
BEN H. O'CONNOR.

Photographs by Clyde Stoughton

THE RESIDENCE OF MR. AND MRS. ALVAH HICKS

Palm Springs, California

Designed by
BREWSTER & BENEDICT



In Palm Springs, where the desert evenings are balmy and the skies beautiful to behold, the outdoor facilities of a home are of primary importance. In the residence of Mr. and Mrs. Hicks the large living room overlooks the enclosed patio on one side and opens out onto the broad terrace on the other. The barbecue with its grill and oven and convenient shelves nearby is one of the added delights of this home. Sturdy, serviceable furniture, ollas and colorful pottery make this terrace a real outdoor living room.

The house is constructed of 12x24 adobe style concrete blocks with heavy mortar joints. The exterior walls are painted a Spanish white with pale blue trim. The roof is of blue glazed tile. In addition to the comfortably spacious layout, there is a large basement with central heating and cooling system.

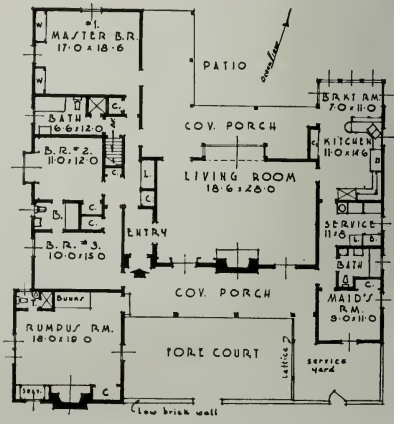
Photographs by Garnett

THE RESIDENCE OF MR. AND MRS. RAYMOND B. MATTSON

in Rolling Hills, California

HAROLD J. BISSNER, ARCHITECT

Situated on the high point of a two and one-half acre site the residence of Mr. and Mrs. Mattson commands a marvelous view of the Pacific ocean to the north overlooking the Redondo coast line. Built of Redwood boards and battens the exterior is painted an off-white and shingles left natural. Traditionally early California in type, its covered porches and large outside terraces exemplify life on the Pacific Coast. The large bay window affords an excellent outlook to the rear patio and toward the sea while the many windows in the breakfast room take advantage both of the sun and the view. The master bedroom has two ample wardrobes and an extra closet with the master bath opening onto the hall. Two smaller bedrooms have a small bath between. The large rumpus room opens onto the covered porch, has a large fireplace, a bath with shower, bunks and an interesting built-in window seat. Find the face in the clouds.



THE RESIDENCE OF MR. ALFRED M. SANDS

Moraga Oaks, Contra Costa County, California

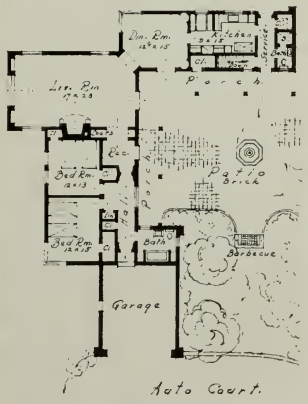
NOBLE NEWSOM AND ARCHIE T. NEWSOM, ARCHITECTS

Reminiscent of the early haciendas of the California ranchos, the house is built around a broad brick paved patio with its fountain and wide covered porches. The walls are an aged white in adobe textured stucco except the garage wing which is resawed boards and battens finished chalk white. The garden walls, barbecue, fountain basin and gate posts are of brick, heavily washed in an off-white. Potted plants and tub trees add to the character and give a feeling of outdoor livability.

The roofs are dark, in varied shades of heavy hand-made tile laid slightly uneven. Exposed rafters are chalk white with the roof boards a dull turquoise. Exterior solid doors are of weathered planks, while the steel windows and glass doors are glazed to an antique blue.

Aged colors are used throughout the interior with the living room trusses and rafters of weathered wood and the ceiling boards a glazed coral. Walls repeat the outside adobe texture and are a soft buff white. Dark plank floors and thick arches add to the substantial feeling.

Being a country house in a pleasant climate, the plan was studied to allow for easy access in and out of all main rooms, as outdoor living becomes of close importance to the interior itself. Thought was also given to the future when a service extension can follow on the kitchen wing, where a bath is already provided. The present garage may become a master bedroom with its private bath, a later garage closing in another side of the auto court.



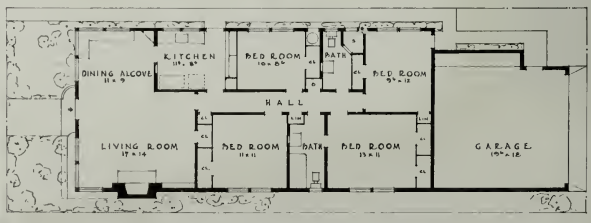
Photographs by W. P. Woodcock

THE RESIDENCE OF MR. AND MRS. C. H. SHATTUCK

Balboa Island, California

DONALD BEACH KIRBY, A.I.A., ARCHITECT

This house is an example of a very intense use of a small area, the size being 30 by 85 feet. It faces the North Bay and while simplicity and economy were essential, it contrives to be particularly interesting. The front elevation which is really only a door in the center with windows on either side is far from being stereotyped with the small canopy and windows of different lengths. The cornice detail is simple but unusual and the color scheme of jonquil yellow and white is clean, fresh and modern for the beach. The living room carries out the same clean simplicity in blue and white. The plan is worthy of study.



THE RESIDENCE OF MR. AND MRS. ANATOLE LITVAK

in Santa Monica, California

DOUGLAS HONNOLD, GEORGE VERNON RUSSELL, Architects

HAROLD W. GRIEVE, A.I.D., Interior Decorator

Photographs by Fred Dapprich

A home at the beach designed for living throughout the year, and equally suited for two people or a large party. The house being directly on the road has only the necessary openings on the front elevation. All principal rooms face the sea and have the maximum windows and terraces, at the same time being protected from passing bathers, beach combers and sea gulls. The main floor is level with the highway and contains the entry, living room, dining room, bedroom and service quarter. A large circular stairway connects this floor with the beach level floor below and the master's suite on the floor above.

The beach floor contains a large informal room opening directly on a private sand trap shielded on one side from the wind, and guest rooms, dressing rooms and large storage space. On the third floor is the master's suite with study, large dressing room, bath, steam room and an open terrace overlooking the sea.

Looking through the window of the recreation room, the impression is that the house is on the water's edge. The suggestion was made of putting oarlocks in the window sills to row the house ashore in case of a tidal wave. The floor in this room is holystoned like on a boat and inlaid with liners of black walnut. The furniture is light maple with upholstery of blue leather. The curtains are a loosely woven cotton material in a plaid of blue, gray, red and white. The top of the bar can be conveniently raised or lowered for those who would stand or those who would sit.

The adjoining room is a little guest room carried out in the same colors, with built-in bunk all shipshape. The chair is upholstered in a flame-colored, textured material, the rug is rough and practical. The large panel is an interesting group of early 19th century French caricatures, giving an air to an unusual, distinctive and wholly pleasant room.

Photographs by Luckhaus

THE LOS ANGELES UNION PASSENGER TERMINAL

John Parkinson and Donald B. Parkinson, A.I.A., Consulting Architects

Herman Sachs, Color Consultant and Designer

Tommy Tomson, A.S.L.A, Landscape Architect

Robert E. McKee Company, Builder

A DREAM COME TRUE

By CHARLES R. LITTLER

WE were on our way to the reviewing stand for the parade celebrating the completion of the Union Station and when we came to the plaza, my friend said, "There's the old Pico House. Mother and father stopped there on their honeymoon. It was tops in those days."

They began really streamlining the pueblo when they built the city hall, and now, a few paces beyond the colorful old plaza of *El Pueblo de Nuestra Señora la Reina de Los Angeles* stands the railroads' contribution—the new Los Angeles Union Station, which officially opened on Sunday, May 7, 1939—America's newest and most complete railroad terminal. You will not find it a massive sky-scraping structure. Rather, it is as though the dons of days gone by had come to us and, with twentieth century vision had said: "Let us show you the way," and had proceeded to do just that. Architecturally beautiful and typically Californian in aspect, the new station is both spacious and ultra-modern in every detail of equipment and design. The physical setting of the entire achievement bespeaks the glamor of the Southland. You will see trees—orange, olive, palm and pepper—rooted in native soil, blending so harmoniously with the man-made structure itself that you will believe the entire ensemble has always been as you see it today.

The Union Station, which cost the three railroads—Southern Pacific, Santa Fe and Union Pacific—something like eleven million dollars, was designed by the architects of the three companies, J. H. Christie, H. L. Gilman and R. J. Wirth, with John Parkinson and Donald B. Parkinson as consulting engineers. Construction was begun in 1933, so you will see it was not just another building project. There may be bigger railroad stations, but there is none more complete, nor as handsome.

Buildings, tracks and ramps cover an area of 48 acres. The station building itself extends 850 feet along Alameda Street. Its tower rises a full 125 feet above pavement level; the ceiling of the main waiting room is 50 feet in height.

The great entrance vestibule opens upon impressive halls with magnificently arched ceilings and mosaic floors created from marble brought from Vermont and Tennessee and far-off Belgium, France and Spain. These, artistically combined with Montana travertine are suggestive of immense carpets. Over-doors and window panels are created in French marble. Belgian black marble, tile wainscot and travertine form a border on the walls. Painted ceiling panels and trusses conform in tone and design. All woodwork throughout is fashioned from genuine American black walnut. Grilles are of wrought iron, bronze trim for doors and windows, with the balance of metal work in satin finish aluminum.

Along with its completely fascinating layout, the Los Angeles Union Station is also one of the most workable in facilitating the movement of traffic. Ten train gates open onto a wide, laned passageway leading to and underneath the tracks. Thus is provided 16 sets of tracks, each capable of taking care of the longest trains. Besides these there are tracks for mail, baggage and express, tracks for private cars, storage and switching tracks—in all, 39 sets of tracks. The train yard is equipped with the most modern operating and signaling devices. All switches are controlled by an electric pneumatic interlocking plant, with the interlocking machine located in a three-story tower. The electric locking devices make it impossible to direct trains over conflicting or occupied routes.

The acoustics throughout the station building are superb. A peaceful, tranquil atmosphere permeates the entire structure and it is difficult to believe you are in a busy mart of commerce; it is a far call from the "depot" of other days. Announcements covering trains are made over a broadcasting system through loud speakers, strategically located. Between formal announcements, and with

(Continued on Page 40)

LAGUNA SHORES BUNGALOW HOTEL

Laguna Beach, California

MANFRED DE AHNA
Architect

SMITH CONSTRUCTION CO.
Builders

A little home of your own by the sea—with all the conveniences of a well-managed hotel and none of the responsibilities of home ownership. The exterior is neat and inviting, the interiors were planned for convenience and comfort. The pine paneled walls are attractive and practical and the beds in the alcove can be shut off, leaving the studio living room available for receiving guests.

Photographs by W. P. Woodcock

SMALL HOMES OF THE WEST

LET'S DINE OUT TONIGHT

By J. LEE RAUCH

WHEN warm weather arrives, often the dining room that was so cozy in winter, seems crowded and stuffy. Appetites fail. The housewife's tasks are doubled trying to plan something tempting in these surroundings.

Why not move the dining spot out in to the back yard or garden where even the simplest meal is eaten with more relish? But, you say, you have only a tiny back yard. It isn't at all private. One can't dine on exhibition like goldfish in a bowl!

We had all these reasons to combat, too, but on a small city lot in the heart of Hollywood, and we achieved at minimum expense and with little work, a comfortable outdoor dining room. Not only does the entire family derive a great deal of satisfaction from it, but we often entertain friends there, who enjoy the informality of its hospitality.

Living on a corner, I chose the side of our back yard away from the street, and set to work. There was already a three foot back fence separating our lot from the neighbor back of us. Our garage and a privet hedge gave us privacy from the side street. The stuccoed side of our next door neighbor's garage with more privet hedge gave protection in the opposite direction.

In this rectangular space of about thirty by forty feet I planned our summer dining room. First, near the back of the lot, I laid a pavement under foot for the part which would hold the table, benches, chairs and barbecue. In our case, pieces of broken cement flooring were laid like flagstones on the ground. Brick, tile, flagstone, any kind of cement covering, or any surfacing that is dustless and will dry quickly after rains, will serve equally well.

On the back part of this paving I built a lattice framework of plastering lath, eight by fourteen and eight feet high, in an old-fashioned summer-house effect, but with one end and the front side left open. I stained the lath a foliage green.

The barbecue pit was built in front of the open side of the lattice loggia. It is of the simplest design, having been constructed more that the children of the family could enjoy wiener roasts and hamburger frys at home, than that we expected to do any intricate cooking here.

Of course, one can build a much more elaborate barbecue with doors and dampers and grates and so on, but we found this simpler type adequate to care for all our needs. Not only does it bake wieners or fry hamburgers on a long griddle, but one bed of coals from hard wood will grill steaks, chops or spare-ribs to a delicious turn.

The base of our pit is built solid of the broken cement. It is forty by fifty-seven inches, and twenty-four inches high. On top of this base the walls and chimney of the fire-box are constructed of red brick set in cement mortar. The inside of the fire-box is eighteen by forty-eight inches. The walls of the fire-box are double with an inch air space between the outer and inner part to keep the wall from heat-cracking. Each section is composed of one thickness of brick laid flat wise, end to end. Four layers of brick, one on top of the other are used, which, with the mortar makes the inside of the fire-box about nine inches high. The front of the pit is left open.

The inch space between the two sections of the wall at the front end is plastered up so the air space can be filled with sand. Then on top of the wall which is nine inches thick I laid a row of bricks cross-wise with the ends flush with the outside face of the wall. This leaves an inch ledge at the top of the pit on which rests the iron pit-cover. It should be cut into about three sections so as to be easily put on or taken off. With the addition of a red brick chimney at the back our pit was now complete.

When the fire has burned down to a good bed of coals and we are ready to take the cover off for grilling, we can leave the section next the chimney for cooking or heating of other foods, or for the making of coffee or tea. That section is somewhat smaller than the others, in order to give more grilling space if needed.

Along the side of our neighbor's stuccoed wall and facing the barbecue I next constructed a long narrow serving table. I made its top so that two bright linoleum rugs in tile pattern, size twenty-seven by fifty-four inches, would exactly fit as a table covering. I'll confess this idea was taken from drive-in eating stands along the highways.

The oblong dining table and benches I built of common boards from the lumber yard. One hench was given a comfortable back for older persons, the other was left backless for buoyant youth. These are placed on each side, with garden chairs at each end. When finished I painted them also a pleasant green to blend with the lawn and foliage.

For table covering we use a gay dull surfaced oilcloth in colors to match our linoleum on the serving table. Of course, all sorts of tables, benches and chairs may be bought ready built for those who have not the time or knack to put together home-made ones. But often some of the younger generation in the family, with their manual training course to lend skill to their hands, enjoy building the exact pieces of outdoor dining furniture which they want.

And last, and most pleasant of all, comes your gardening for such a nook. Here one can take the flowers with them right into their meals!

At the top of our back fence on a narrow shelf runs a long row of potted geraniums, always gay with their many varied hued blossoms. These are simple and easy to grow but effective for the purpose they serve. Hanging baskets of wandering-jew and ferns give a bower-like feeling. When laying the pavement I left narrow flower beds along the fence and sides. In this cool sheltered spot are Rex begonias with their giant leaves and lacy flower clusters. Climbing roses and vines are trained to cover the roof of the loggia. Gay chintz pillows vie with the blossoms in color.

After a long warm day how pleasant to look forward to dinner served in such a spot! The tinkling pitcher of lemonade, gay woven wicker baskets for bread and rolls, pottery of all colors, heavy peasant china with brilliant designs, seem to lend themselves especially to this comfortable, healthful outdoor mode of dining. Indeed, in such surroundings, the evening meal may become the happiest and most restful part of the day for the entire family, combining all the enjoyment of a picnic with the conveniences of our own home.

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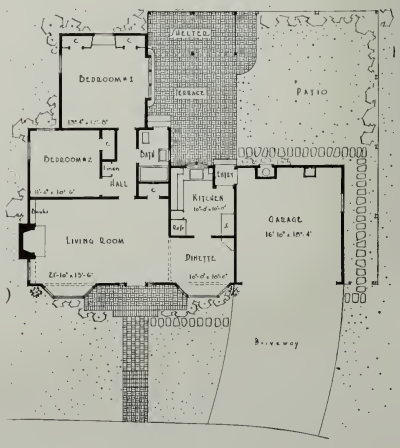
A COTTAGE FOR MR. AND MRS. FRED W. HOLMES

at San Clemente, California

CHARLES A. HUNTER, A.I.A., Architect

A small Colonial house has been modified to suit its location. The exterior stucco walls are white with sash and door panels painted a marine blue. All other exterior woodwork is white and a shingle roof has been left to weather.
The living room and dinette have attractive bay windows; the bathroom is available from the hall and also from the rear terrace for bathers; the master bedroom has a large window looking out onto the terrace and patio. At the end of the terrace a pergola provides a shelter and a place for a barbecue and table and chairs. The entry into the kitchen facilitates outdoor entertaining and provides a passage to the garage.



THE RESIDENCE OF
MR. AND MRS. W. GLENN WELLS

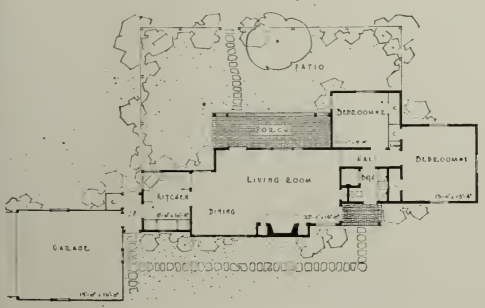
at Three-Arch Bay, California

CHARLES A. HUNTER, A.I.A., Architect

Built on a wide corner lot with a view of the ocean to the southwest and rolling hills to the east, this rambling farmhouse style of cottage is of stucco and board and batten exterior painted off-white. Sash, doors and trim are a soft cream and the shingles unpainted have weathered to a silver gray.

In the living room the walls and exposed roof boardings are finished in knotty pine and painted and glazed a medium brown. The walls of the hall and bedrooms are papered. The bath and kitchen are ivory enameled with a ceiling of cobalt blue in the kitchen.

The small entry porch is protected and leads into the living room and for sandy convenience into the bath. The living and dining rooms are combined with interesting fenestration and details. The floor is of grooved planks and on either side of the large fireplace is storage space. Opening onto the porch and thence to the patio, it has a feeling of freedom and spaciousness. The small and compact kitchen has a pleasant corner sink and is connected with the garage by a small service porch.



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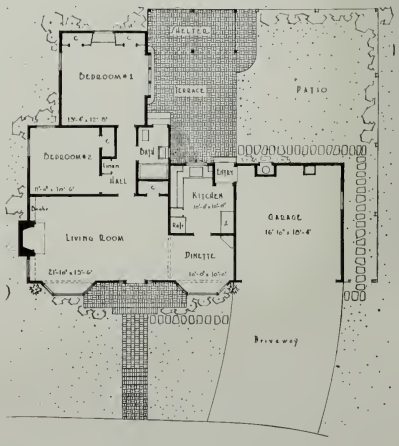

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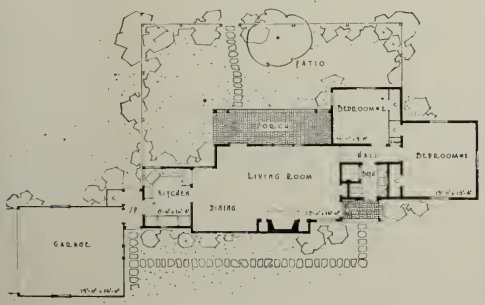
CHARLES A. HUNTER, A.I.A., Architect

Built on a wide corner lot with a view of the ocean to the southwest and rolling hills to the east, this rambling farmhouse style of cottage is of stucco and board and batten exterior painted off-white. Sash, doors and trim are a soft cream and the shingles unpainted have weathered to a silver gray.

In the living room the walls and exposed roof boardings are finished in knotty pine and painted and glazed a medium brown. The walls of the hall and bedrooms are papered. The bath and kitchen are ivory enameled with a ceiling of cobalt blue in the kitchen.

The small entry porch is protected and leads into the living room and for sandy convenience into the bath. The living and dining rooms are combined with interesting fenestration and details. The floor is of grooved planks and on either side of the large fireplace is storage space. Opening onto the porch and thence to the patio, it has a feeling of freedom and spaciousness. The small and compact kitchen has a pleasant corner sink and is connected with the garage by a small service porch.



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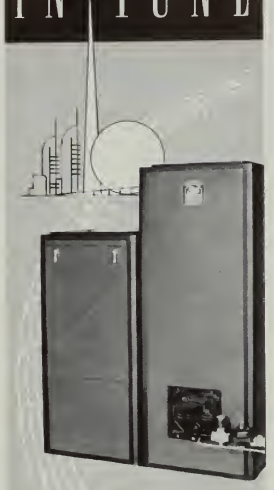

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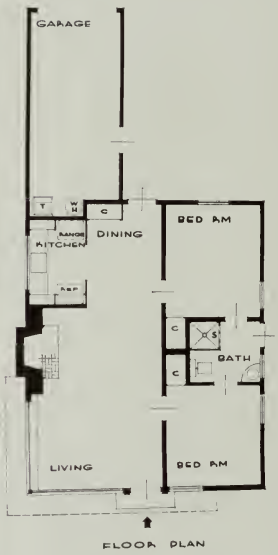
THE BALBOA RESIDENCE OF MR. AND MRS. ROBERT H. AINSWORTH

ROBERT H. AINSWORTH, A.I.A., Architect



FLOOR PLAN

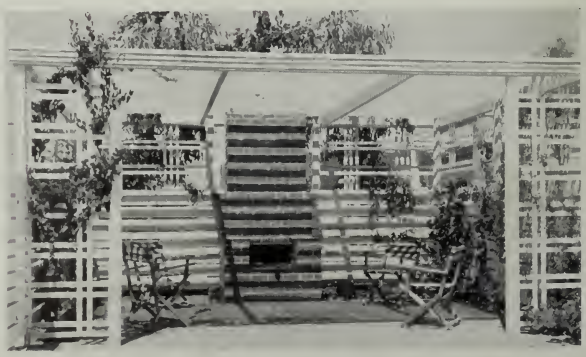
A small house on Balboa Island that sprouted and bloomed in three weeks. Of simple rectangular plan with garage-ell it presents a straight-forward use on a postage stamp lot.

The exterior walls are of plaster and Masonite painted white with the front door and soffit of wood a butter-yellow. The canopy, an important part of the design, serves as an awning over the windows as well as a protection over the door.

Throughout the house the walls are of Philippine Mahogany veneer, left natural. Ceilings painted a light ivory are of an insulating material, adding greatly to the comfort of the house. The floor of cement slab is an unobtrusive green, while flat strips over the joints of the ceiling and walls soften what might otherwise be too constructional an appearance.

The galley-like kitchen, the outside door to the bathroom, the cross-ventilation of the bedrooms are but a few of the features of the plan.

In the rear the patio has been paved with brick and sheltered with a neat lattice pergola making an ideal outdoor living room whose hospitality is even more enhanced by the practical barbecue. Beach house plus barbecue means plenty of guests.



Photographs by Rowe Rader

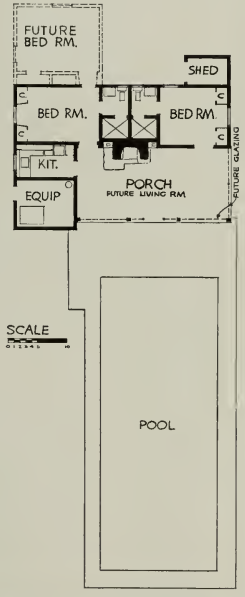
THE GAME AND POOL HOUSE OF MR. AND MRS. EUGENE FORDE in Encino, California

ALLEN G. SIPLE, ARCHITECT

Thoughtfully planned for entertaining, this small house has a flexible floor plan which is admirably suited to the vacation house anywhere. About 37' wide and 30' deep, it contains a large sheltered porch which could be easily glassed for further protection. Two small bedrooms each have a private bath, a compactly arranged kitchen and an extra room which in this case is the filter room for the pool.

The roof of hand-hewn shakes, the Redwood siding walls, the adoblar brick fireplace, the extra wide screen doors with their wrought iron grilles painted white, are all interesting features. The walk surrounding the pool is of Vermont slate and is extended as the floor of the porch. A mellow terra cotta wainscoting extends around the porch walls while the upper portion is painted white. The ceiling of the porch is of horizon blue while the garden furniture of Redwood in natural finish has upholstering of deep blue with white cording. Cupboard space on either side of the fireplace is useful for barbecue equipment.

One bedroom has white walls, a green textured rug on a floor of wooden blocks, a dressing table between the two wardrobes to accommodate the ladies. The other bedroom serves as the dressing room for the men and is painted pale yellow with pine knots showing through.



MODERN EFFICIENCY DEMANDS WIRING ADEQUACY

Streamlined automobiles of 1939 type would be of little use on roads adequate for the horse and buggy. No one questions the wisdom of highway development's keeping pace with automobile development.

Yet many expect the electrical highway in commercial buildings to accommodate 1939 traffic with wiring barely adequate ten or fifteen years ago.

Tremendous increase in use of electrically driven office machinery, beauty parlor equipment, and scores of other devices, together with the growing demand for better light, is bringing many building owners to shocked realization that their comparatively new buildings fail to attract tenants because of electrical inadequacy.

The architect may not feel that the responsibility is his, but unless he has suggested, in fact strongly urged, liberal wiring provision at the time of building, some criticism is sure to fall upon him.

Include wiring adequacy in your recommendations.

See the electrical exhibits at the Palace of Electricity and Communications at the Golden Gate International Exposition.

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NEW PRODUCTS AND PRACTICES

Thermador Bilt-In Range

After twenty-two years in the field of electrical appliances, the Thermador Electrical Manufacturing Company announces that in addition to their water and room heaters, they are now presenting a complete line of electric ranges.

An innovation in this new line of ranges which is particularly desirable in western and southern homes, often dependent on the oven range for warmth, is Thermador's electric room heater and air circulating fan which is built directly into a lower compartment on the range.

The Thermador Bilt-In range, a featured model, presents an entirely new idea in range construction: surface units, baking oven and warming oven available in separate units to be built into kitchen fixtures. This feature is particularly desirable as it allows every unit to be placed in the most convenient location regardless of its relation to the other unit. Without sacrificing modern beauty, the oven may now be placed at waist level to avoid stooping and general inconveniences. Bilt-In ranges, as they are a part of the home, may be financed under the terms of the FHA so that the new home-owner may enjoy the benefits of long term payments.

Another feature of the Thermador line is a two oven model in a popular price class. With the exception of one model, all Thermador ovens are 18 inches. Ranges are complete with five heat switches, enclosed tube-type surface units and numerous modern innovations. The new Thermador line is complete starting with the small apartment house model and fills the requirements of all homes up to the large, de luxe, custom built models. The new ranges are distributed by leading jobbers in the western and southern states. A complete display may be seen at the Building Material Exhibit in the Architects Building, Los Angeles.

A Lazy Switch

A Mark Time switch will turn on the radio in the morning, or turn on the heater before you are up, will turn off the lights at a given time, or will turn on the light in the garage to greet you when you return late at night. Manufactured by M. H. Rhodes, Inc., of Hartford, Conn., and sells for under $10.00.

Inselbric

Inselbric is a combination of real brick, genuine Weathersealed insulation board, and patented Mastic construction, producing a strong thick product guaranteed to give years of satisfactory trouble-free service without additional upkeep or expense. The first cost is the last, but the beauty and insulation benefits continue for the life of your house or building. You have perhaps heard the "Before" and "After" story many times and yet you still wonder how to accomplish this with a minimum of expense. You do not wish to tear down and completely rebuild with the many new materials offered for this purpose—this means weeks of preparation and inconvenience. Consider this before you do anything in the way of remodeling: any frame house or building can be remodeled with Inselbric. The outer surface of Inselbric is made of genuine brick granules molded into the most modern wire-cut patterns. So exact, according to the manufacturers, is the reproduction and so natural the appearance of the surface that it is difficult to distinguish it from actual brick. Made in three different colors, buff, red and red blend, a full display of Inselbric may be seen in the recently completed Warren and Bailey display at the Building Material Exhibit in the Architects Building, Los Angeles.

Roxite

Flexrock Company, Philadelphia, introduces a new product; roxite for use in installing and maintaining floors. It is recommended for use with any floor patching material, with high early strength cements, with Portland cement, and it improves any mastic floor patching material.

Drawer Guides

"Silver-Streak" steel cadmium plated drawer guide manufactured by a local concern eliminates all the trials of the sticking, binding drawers of past days. These new drawer guides serve to make the drawers run smoothly. They are simple to install, requiring no expert knowledge of wood-working; the guide is carried on the wood guide rail and the additional part on the bottom of the drawer; steel running on steel allows the minimum of friction, and eliminates the necessity of a tilt guide. A display of this guide may be seen at the Building Material Exhibit in the Architects Building, Los Angeles.

U. S. Gypsum Insulation

A revised, perfected line of new insulating wood products is announced by the United States Gypsum Company, meeting insulation requirements, namely: heat resistance, range of conductivity; assured effectiveness; durability; light weight; low heat capacity; resistance to condensation; ease of installation; resistance to fire; care of health; range of costs.

Delay-O-Lite

An adjustable toggle switch called the Delay-O-Lite, which allows the light to remain on about 60 seconds after the switch has been turned off has been perfected by the S & W Mfg. Co. of Downey, Calif., and removes the hazard of stubbed toes and barked shins after turning out the light.

Cool Air

Air Fountain Company, 500 N. Dearborn St., Chicago, announces a new way to keep cool. The air fountain blows directly at the ceiling, putting the air in motion which then travels down the walls and across the floor to rise again. The company maintains that this gentle air-motion is superior and safer than draft-producing methods. In winter, the air fountain at low speed will distribute the warm air, avoiding cold floors and thereby saving fuel.

Garage Doors

The Frantz Manufacturing Company of Sterling, Illinois, manufacturers of "Over-the-Top" garage doors have entered the small home field with the "Junior 'Over-the-Top' Light Door Equipment." This model was created to bring the convenience of overhead doors within the reach of every motorist. It costs less to purchase and less to install because it is built only to carry doors weighing 150 pounds. This means that a low-cost, carpenter-built one-piece door can be used. Though lighter and simpler, the operation of the new device is similar to the original "Over-the-Top" door equipment which the Frantz Company will continue to market for heavier doors and larger openings.

A Practical Sprinkler

A new type of automatic sprinkler recently developed by the Travelrain Power Sprinkler Company, 362 North Cañon Drive, Beverly Hills, California, does away with complicated

NEW PRODUCTS AND PRACTICES

underground pipe systems. Thus there is not only a low initial cost, but an appreciably low maintenance cost is claimed for this unusual sprinkler. Consisting of a three wheeled carriage attached to a cable and dragging the hose behind itself, automatic propulsion is obtained by the force of a water jet against a small wheel, a miniature version of the old water wheel. This wheel in turn drives a series of gears that permits the carriage to propel itself forward slowly, irrigating the ground thoroughly over a large area. The gears operate a drum that gradually winds up the cable attached to a spike, and when the spike is approached the water is automatically shut off. The smaller size used on large estates; the terrain can be level, hilly or rolling, and water pressure may vary. A larger size is used primarily on athletic fields, golf courses, etc.

New Crane Products

Crane Co. announces a Neuvogue Receptor Bath of porcelain enameled cast iron, length 42 inches, front to back 48 inches, floor to rim 16 inches. Its dimensions permit installation in small space yet give a tub with a seating length of 5½ feet. A plate glass shower enclosure is available.

Crane Co. announces a new vitreous china lavatory called the Diana, which has simple lines, brilliant metal trimmings and a semi-oval basin for convenience and to reduce splashing.

A new Crane product is a combination sink and laundry tub of porcelain enameled cast iron with the comfort-angle fixture panel and 4-inch back allowing installation under low windows. A safety ledge for glassware, a draining soap dish and the swinging mixing spout are features. An interchangeable porcelain enameled steel drainboard fits over sink or tub section.

Crane Co. introduces a quiet, whirlpool action, siphon jet water closet called the Whirlton, for use in hospitals, fine apartments, and anywhere else that quietness is imperative or desirable.

Adjustable Ironing Board

Again Pryne and Company leads the procession by developing a steel ironing board that both swivels and is adjustable. This new development is a boon to the "sit-down ironer," 12-year-old Mary, short and tall women. It makes no difference who wishes to use the board or how often the tenants change, this new Pyranco board adjusts itself quickly and without effort to meet any required height. The board, set only 16 inches off the floor, can be adjusted from 24 to 37 inches above the floor.

Booklets

A Data book on Gas Utilization prepared under the supervision of H. Roy Kelley, A.I.A., for architects, engineers, contractors, and builders and published by the Pacific Coast Gas Association is presented as a reliable guide for the installation of equipment in accordance with the most modern gas-engineering practices. As an additional, related service, the heating, domestic and industrial engineers of gas companies are available to assist with local, current problems without obligation. The Data Book is available to architects, free of charge, from local gas companies.

An interesting booklet on wood has just been published by J. H. Baxter & Company of Los Angeles and San Francisco, dealing with the advantages of building in wood and of protecting wood to prevent termite and fungus attack. It is available through local lumber dealers.

Los Angeles Brick Exchange, 2404 W. Seventh St., Los Angeles, announces a 36-page catalog showing outdoor and indoor fireplaces, barbecues, brick walls, fences, patios and walks. Articles include: How We Use Our Barbecue, Outdoor Fireplace with Oven Added, Baking in an Outdoor Oven, Outdoor Incinerator, A Combination Picnic Stove and Incinerator, Patterns for Garden Paving, Outside Steps and Walks, Pools and Patios. Illustrations are profuse.

Kraftile Ideas for Kitchens and Bathrooms, published by the Kraftile Co. of Niles, is now available not only to the trade but to home builders. Well illustrated it reproduces in color attractive sketches and suggested combinations of colors depicting new uses of ceramic tile in modern homes.

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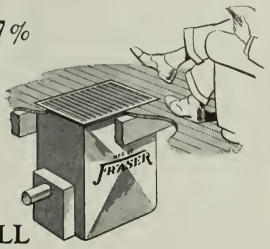

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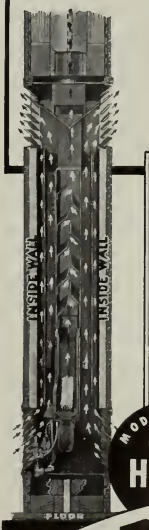

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[ ] Flooring (Pine)
[ ] Flooring (Tile and Stone)
[ ] Glass
  [ ] Structural
  [ ] Window
[ ] Interior Woodwork
[ ] Lath
  [ ] Wood
  [ ] Plaster
  [ ] Metal
[ ] Lumber Preservatives
[ ] Marble
[ ] Painting for
  [ ] Cement
  [ ] Wood
  [ ] Stucco
[ ] Paneling
[ ] Plaster Board
[ ] Roofing (Tile)
[ ] Roofing (Composition)
[ ] Roofing (Slate)
[ ] Shingles (Wood) (Tile)
[ ] Steel Joists, Bars, Mesh
[ ] Stucco
[ ] Wall Board
[ ] Waterproofing and Decorating for
  [ ] Concrete
  [ ] Brick
  [ ] Stucco
  [ ] Plaster
[ ] Window Frames
[ ] Wrought Iron (Gates) (Grilles) (Rails) (Lamps)

HOME BUILDING EQUIPMENT

[ ] Air Conditioning Systems
[ ] Art Glass
[ ] Art Stone
[ ] Awnings
[ ] Bathroom Fixtures
[ ] Casement Windows (Wood) (Metal)
[ ] Cedar Closet Lining
[ ] Dish Washers
[ ] Electric Fans
[ ] Electric Lighting
[ ] Fireplace Equipment
[ ] Garage Doors
[ ] Hardware, Finish
[ ] Heating
  [ ] Electrical
  [ ] Gas (Basement)
  [ ] Gas (Floor)
  [ ] Gas (Radiators)
  [ ] Gas (Wall)
[ ] Insulation and Sound Deadening
[ ] Incinerators
[ ] Kitchen
  [ ] Fan Ventilators
  [ ] Ranges
  [ ] Refrigerators
  [ ] Sinks and Drainboards, Metal
[ ] Linoleum
[ ] Mirrors
[ ] Oil Burners
[ ] Refuse Receptacles
[ ] Shower Bath Doors
[ ] Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs)
[ ] Wall Covering
[ ] Wall Safes
[ ] Water Heaters
[ ] Water Softeners
[ ] Weatherstrips, Metal
[ ] Window Shades
[ ] Windows, Stained Glass

LAWN AND GARDEN EQUIPMENT

[ ] Landscaping
[ ] Lawn Sprinklers
[ ] Tennis Courts
[ ] Nursery Stock
[ ] Garden Art (Statuary)
[ ] Swimming Pools
[ ] Garden Furniture
[ ] Flagstone

INTERIOR FURNISHINGS

[ ] Furniture
[ ] Rugs and Carpets
[ ] Drapes and Curtains
[ ] Venetian Blinds
[ ] Linoleum
[ ] Cork Tile
[ ] Rubber Tile
[ ] Radios

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Information follows on the style, construction, size and approximate cost of my house to aid in replying to my inquiry or transmitting same to those who can supply the desired information:

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The barbecue of Mr. and Mrs. W. R. Brent in Laguna is located on the middle terrace on the side of a steep hill. Aubrey St. Clair, architect.

FLAGSTONE IN THE GARDEN

(Continued from Page 13)

or lavender-flowered Alyssum, or Clove-pink, and obtain a charming effect of formality.

For the patio there is a wide range of plants, Fuchsias and Camellias for the shade; vines in the marginal beds; fruit trees espaliered on the walls. One of the most satisfying trees for the patio is the Olive, with its gnarled and interesting branch structure. The Chinese dwarf Lemon has both use and beauty and is almost always in fruit. In La Cañada a gardener has made a notable patio decoration with a high-grafted tree-rose spread to make a flowery canopy. Potted plants for the patio are infinite in variety —they may be changed and shifted; retired from prominence when their beauty wanes. Inexpensive and gay pot plants are made of potted annuals —Petunias, Nasturtiums, Impatiens, Marigolds.

For planting beside the flagged path of a new home, try Zinnias. It is not too late to sow these; they grow lustily and come both in delicate pastel tints and in gorgeous brilliant colors. Plant in rows; irrigate well two or three days before sowing; after the plants are well up, irrigate again. After this, once in two weeks will suffice. Run water in a shallow trench beside the plants.

Any number of annuals gay in color, may be set out from flats and brought close to the flag-area, making the stones seem as if they always had been there—Ageratum, blue Lobelia, Centaurea, dwarf Marigolds—these may be bought already growing, and with a little care hardly seem to know the difference in their change of habitat.

In the Union Passenger Terminal the flagstone is called Franciscan and is quarried in Los Angeles county. It has a dark green base with oxidized colors that harmonize with almost all types of landscaping. It does not stain and can be used in large areas in the sun without glare, giving the garden a cool feeling.

Flowers seem not to mind in the least coming close to stone-work. The flagstones meet a human need and the old earth comes as close as it may and gives itself to the growing beauty of grass and flowers and trees.

"IT IS ONLY TIN"

(Continued from Page 11)

Whenever it is possible to escape mechanical force to achieve a result it is pleasant because there is a thrill in modeling the metal with the fingers and any variation in temper or texture is immediately detected through touch and often a break which would otherwise spoil the line or rhythm of leaf, flower or ribbon is coaxed into agreeableness by patience and strong thumbs.

Hours of time are spent in most interesting experimentation and research but some of our most valuable and unusual effects have come about through accidents. The unknown spilling of a thick clear varnish on a plate glass and the vibration of a motor produced for us the most perfect piece of antique glass, bubbles and all.

The repairing of antique objects is fascinating but the hours slip by so rapidly in the matching and mellowing that one should be in a position to accept the liberal education as part payment for his work.

In conclusion and in defense of a very beautiful metal, let your imagination visualize the carved bows of Phoenician ships laden with tin, nearing the shores that were steeped in Tyrian purple or the pageantry of a neighboring country to the South and the barbarian beauty of a metal that sympathetically offered itself to satisfy the craving for decoration to lay at the feet of one who seemed momentarily to have forgotten.

POMONA TILE

A completely tiled kitchen is the last word in modern convenience. Note the tile arch and window trim to facilitate cleaning.

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At the home of Mr. and Mrs. D. W. Whitman, the terrace and barbecue open out from the dining room and are protected in an ell of the house. Arthur Munson, architect.

A DREAM COME TRUE

(Continued from Page 29)

intelligent supervision and judgment, radio programs and recordings are broadcast, all handled by an operator in a control room. Persons may be paged by this operator in any part of the station proper.

Two patios, one on the south and one on the north of the main waiting room, are beautifully landscaped and offer a quiet retreat for a restless soul. The landscaping of the station is one of its fascinating and outstanding features and acts as a fitting introduction of southern California to the stranger, and as a pleasant last memory of its beauty to the ones going away.

The Los Angeles Union Station is new, and in its modernity and completeness will be as new tomorrow and for a long time to come. The atmosphere of tranquillity and understanding dominating this 1939 achievement, so clearly influenced by the spirit, hospitality and tradition of the Californians of days gone by, should never change. But, inevitably, some one will say of it, as our friend said to us on the day we celebrated its opening, "That's the Union Station. My mother and father began their honeymoon trip there, sixty years ago."

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THE JOY OF GARDEN GRILLS

(Continued from Page 17)

and pleasure and comfort.

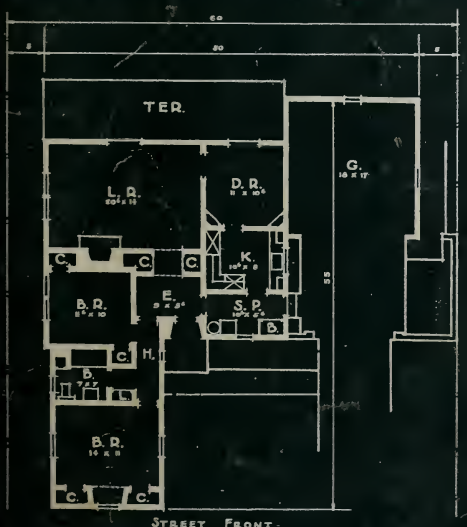
It is not the province of these lines to furnish structural directions for the fashioning of outdoor grills, for two well-known garden magazines have lately performed that service very well. They have, however, had little or nothing to say of the satisfactions that go with possession of such simple and comparatively inexpensive aids to full and graceful living.

Even if a grill is used but once or twice a year, still it is a paying investment just for the look of hospitality it contributes to a garden. Even if it were never used at all, yet it would serve good purpose as stage setting, just as well-placed garden benches do, that may never be sat upon, yet seem to invite the guest.

In such a case, however, no time should be lost to smoke the grill and blacken it well. This advice might seem superfluous, had not the writer lately seen half a dozen such that had, even after a year or two or three, never known a flame, and looked, therefore, as bogus as a natural brunette with platinum hair.

Sometimes we hear the objection that garden dining is unsatisfactory because it attracts the pestiferous flies. That is a problem easy indeed to settle, if one but knows the "secret," by planting a bed or two of Mignonette close by the eating place; or, if that is not feasible, by decorating the tables with generous bowls of that modest, pretty flower whose perfume is so delightful to man. For flies cannot abide it, and will not go near it even for the most tempting meal a garden grill can offer.

CALIFORNIA
ARTS & ARCHITECTURE



SMALL HOUSE ISSUE

JULY, 1939

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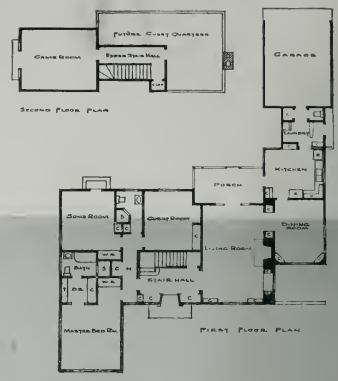

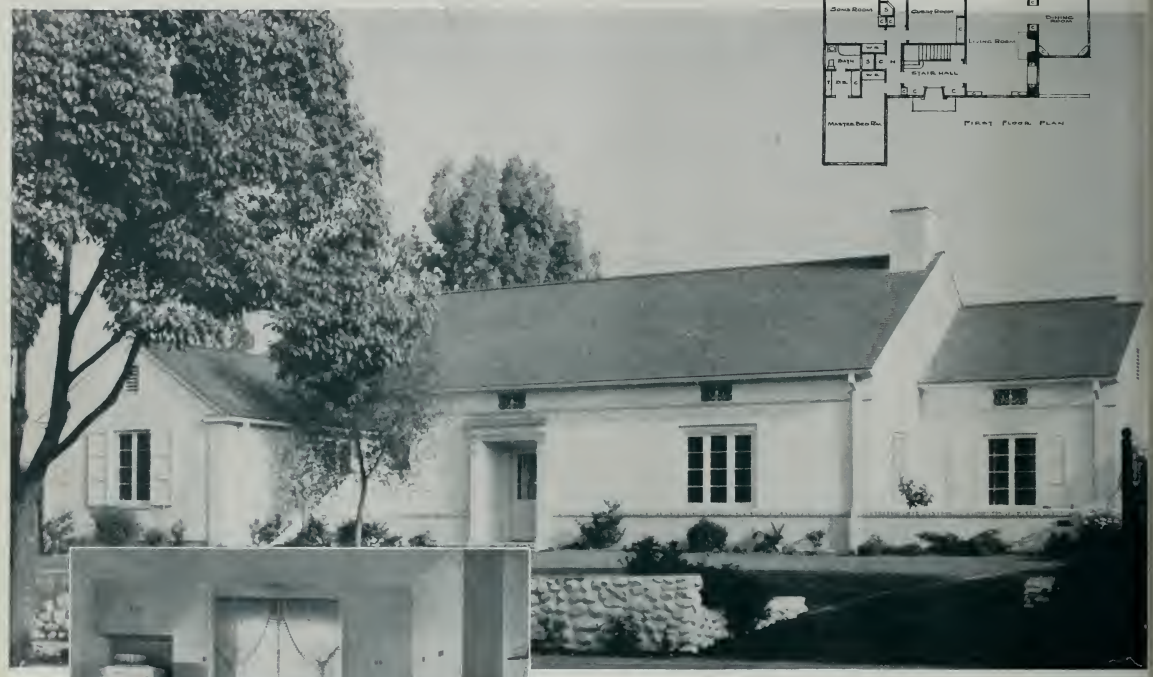

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S. F. FAIR VISITORS: See the fascinating $150,000 Gas Exhibit on Treasure Island, located in the Homes and Gardens Palace.

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THE ARCHITECT GROWLS

By VITRUVIUS, JUNIOR

WHEN is a Civic Center not a Civic Center? When it is a civic scent-er, or in other words, when it is a poorly arranged collection of governmental office buildings, architecturally heterogeneous, indicating either defiance or ignorance of the basic laws of composition relating to group design. And it looks to Vitruvius Junior as if Los Angeles were about to continue with a civic center which is not going to be a civic center if rumors as to new buildings in the area are based on fact. A good start toward a definitely bad failure is already made.

Faux pas number one. The topography of the site is all but hopeless for a formal arrangement of formal, dignified buildings. Had a picturesque, medieval type of grouping been determined on, the selection would have been most satisfactory. With that topography we should have gone in for an enlarged Núremberg sort of effect, ratskeller and all. The buildings erected by the State, County and the City clearly indicate, however, a desire for the formal and one wonders, therefore, why a flat area was not demanded. There were, no doubt, most excellent reasons for selecting the several blocks north of First Street and west of Main but those reasons certainly had nothing to do with architectural judgment.

Faux pas number two. Three buildings already erected, State, County and City properties, bear no relation to one another in bulk, scale and character. They do have kinship to the extent that all three of them are of gray granite and that is little, but something, to be grateful for. And within the last few years the Federal Building was dragged in by the heel, again out of character, too large in bulk, out of harmony in color.

Faux pas number three in the making. A new court house is threatened, one so huge in bulk as completely to dwarf the City Hall and the Hall of Justice. The open space between the State Building and the Hall of Justice will be entirely inadequate in size. Then a huge building for a City Department is contemplated on the top of the hill west of Broadway and the State has designs on that hill top also. And other buildings are to be crowded into the area which will further complicate the problem. Come on in, the water's fine!

Faux pas number four in the making. The present Civic Center plans show the proposed huge Court House on Broadway facing the City Hall and at the bottom of the hundred foot high hill. When the Hall of Records is moved to a better site (and it must be so moved) the park or plaza will not only be far too small for the effective display of the high buildings facing it but it will also have the principal buildings in the group on its short axis, which every freshman knows is bad form. And when the large departmental building on top of the hill seems to straddle the back of the Court House there will be great hilarity among jokesters.

There is no point in acquiring a Civic Center unless it is to be an adequate and beautiful symbol of the City's greatness; the altar of patriotic civic love; an architectural voicing of the collective pride of her citizens in the accomplishments of the past and in the promise of the future; the show place, if you will, that will impress on the stranger, emerging from the new station, the power of the people, their generosity toward a common goal, their energy and their culture. And as Los Angeles has committed herself long ago to a Civic Center she must make it as nearly beautiful as is still possible, which means that the laws of architectural group composition must henceforth prevail even over practical necessities. To compromise with these laws still further is to make the Civic Center ridiculous, a reproach to all Californians, a source of shame and chagrin for generations to come. What we build today is likely to stand for many centuries.

There is nothing mysterious about group composition. It merely involves the problems of axial balances, of placing the dominating building on the dominating spot of the main or long axis and of holding the bulk of the entourage buildings down so as not to challenge the dominance of the main unit. Then the cornice line or the height of the entourage must be on the same level and the same character and scale must prevail throughout. Simple as all this may sound it is not easy of accomplishment and, on the site selected, requires considerable skill on the part of the designers. It is as simple as is portrait painting, which is merely putting the right color in the right place.

We hope that the Supervisors, the Councilmen and Department Heads appreciate the seriousness of the problem and the necessity of their seeking the advice of fully competent architects, who will be ready to submerge their individual desires for the good of the whole. Officials may be required to alter considerably their views and their plans in order to achieve success for the whole enterprise. They may be required even to seek other sites if their needs interfere with the best mass grouping in the area. Believe it or not, drastic control by competent leaders alone will save the Civic Center from ridicule and make it what was intended. If control is not to rest with architects familiar with group designing it would be better to abandon altogether the idea of our Civic Center as a symbol and frankly make of it no more than an Administrative Center and call it such. Then the various buildings required may be placed anywhere and be of any size or character in the manner of private office buildings on any street. Department Heads will probably prefer that. Chicago makes no display of her governmental buildings but concentrates on Grant Park. In like fashion we might make a fresh start with a Civic Center of Art and Science, erecting on a proper site beautiful buildings, correctly grouped and in complete harmony as to character, color and scale. Let us not forget that the job of a real Civic Center is primarily that of being a worthy and inspiring symbol of which we may all be exceedingly proud.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SAN FERNANDO holds the 9th annual Valley Fiesta, July 8-23, opening with a rodeo at Studio City, July 8-9. Horse Show at Northridge, July 15-16, and closing with the historical pageant at San Fernando, July 21-23.

COUNTY FAIRS hold undisputed attractions and this is invariably true of the Santa Barbara County Fair, held at Santa Maria, July 26-30. Santa Maria is known as the town halfway between Los Angeles and San Francisco, and is the home of the famous Santa Maria Inn. A parade marks the opening day of the Fair and a vaudeville act is offered nightly, with always the horse show.

MISSION SAN DIEGO de ALCALA, near San Diego, celebrates the 170th anniversary, July 16. The Mission was the first settlement in California by Fra Junipero Serra in 1769, and this celebration will open with a religious procession and pontifical high mass on the Mission grounds at 10 a.m. Picnics, field sports and games for the children of the orphanage in connection with the Mission in the afternoon. The San Diego Historical Society holds a meeting on Presidio Hill at 2 p.m.

BALBOA TOURNAMENT OF LIGHTS, Newport Harbor, is held July 15, beginning at 7:30 p.m. This is one of the most beautiful events of the summer season and consists of a parade of wonderfully decorated and illuminated boats on a ten-mile trip around the harbor. Varying types of boats are entered from the small rowboats and canoes to large floats with elaborate designs and decorations. The 1939 theme is "Songs of Youth." Music and lights combine to make this a memorable occasion.

RODEO ASSOCIATION of America sponsors the California Rodeo, Horse Fair and Stock Show at Salinas, July 13-16. Here is seen the western rodeo with arena and track events. Features are a daily parade of horses and riders through the main streets, cavalcade and artillery displays, culminating in the Colmo del Rodeo electrical parade the night of July 15.

SANTA BARBARA'S fourteenth annual National Horse Show is scheduled for July 11-16 at Pershing Park. An innovation is the introduction of a stock show, and an exhibition by the lemon growers.

THE HORSE SHOW at Coronado is held at the Country Club, July 18-23, and is the twelfth annual.

RIVIERA CLUB announces the dates for the Horse Show at Pacific Palisades as July 27-30.

PACIFIC ROD AND GUN CLUB of San Francisco is host to the nation's skeetshooters, August 8-13, when the national championships are held. This national, west of the Rockies, is an interesting and unusual event, offering the opportunity to witness the performance of Eastern champions in action and observe their style.

YOLO COUNTY FAIR, including a Horse Show and Sugar Beet Jubilee, is held, July 21-23, at Woodland.

COMPETITIONS in tennis include two important events: Hotel del Mar Invitational Tennis Tournament, July 7-9; and the annual "Open" Tennis Championships at La Jolla, July 18-23, sponsored by the La Jolla Tennis Club.

PRO-AMATEUR GOLF TOURNAMENT is scheduled for July 30 at the Rancho Santa Fe Country Club.

BASEBALL for charity is played by Leading Men vs. Comedians of the Motion Pictures at Wrigley Field, July 29. Harold Lloyd is general chairman.

ALTADENA Tennis and Badminton Club, recently organized, uses the courts of Farnsworth Park and holds a Round Robin tournament this month.

TO THE NAUTICAL MINDED, two events hold special interest: the Trans-Pacific Yacht Race from Treasure Island, San Francisco, to Diamond Head, Honolulu, starting July 4. Last time the event was held, 1936, it was won by the "Dorade." The record is held by the "Mariner" at 12 days and 11 hours. At Santa Barbara the annual Championship Regatta is held July 23-29 under the rules of the Southern California Yachting Association.

A Polynesian printed blouse with long sleeves is spun blue with a design of oni-oni shells and is worn with smooth white linen slacks. Carefree clothes for carefree days from J. W. Robinson Company in Los Angeles.

COTTON TAKES THE LEAD

By ELLEN LEECH

CAME the dawn of another summer but by no means the same old summer. The calendar may show the same figures but the new numbers in styles proclaim a new season and a new woman. Speaking of the dawn, easier to mention than to emulate, the new interest in cotton makes that fabric popular from dawn to dark and in the most unexpected places. One may begin with swim suits, which is likely and laudable, since in California the shortest or the longest vacation includes a visit to one or more of the beaches. At the shore variations may be indulged endlessly but from the jumble of types there emerges the satin lastex, silk jersey, wool, and cotton suits, each having a decided use. A balanced wardrobe should include one wool suit, as the mountain lakes are cold and even the Pacific waters are not always soothingly warm. A satin lastex is top-rating for the glamour girls but for those constructed less perfectly the clever, new dressmaker suits are an undisputed blessing. Among the quite different types are those with very flared short skirts, looking like children's dresses, and in strong contrast a dressy affair in rich jersey in a lovely shade and bearing a decoration of rubber flowers. A play suit interlined with wool serves a double purpose.

Breakfasts, both public and private, are gay summer morning functions. Festival Breakfasts accompany the Midsummer Drama Festival at the Community Playhouse, Pasadena. These are held in the Patio each Wednesday morning during the Festival and here a simply made, washable sport frock is a satisfactory and satisfying costume. Checked gingham is seen in the best company, and is found in trick little bolero suits for street wear. Chambray is again to the fore and very smart in the shirtmakers, which is proper since the material is that selected for men's shirts of the best type. At the Bowl Breakfasts which precede the series of Symphonies Under the Stars and are held on Pepper Tree Lane, the frocks may be a trifle more formal. Suits are very much in evidence, with the blouse stressed. White lingerie blouses are sheer and crisp, while in silks or crepes a new twist is given by the buttons, or a bit of stitched pocketry.

(Continued on Page 35)

LOS ANGELES MARKET EXPOSITION is the term applied to the period, July 17-29, when dealers from every section of the country, and from abroad, are shown what the Los Angeles district can offer in fall styles. Industrial groups present fashion previews of women's, men's and children's apparel; millinery, textiles, shoes, draperies, floor coverings and notions. Displays are made at the Biltmore and Alexandria Hotels and in the individual salesrooms of local manufacturers and wholesalers.

MARGUERITE DARCH is presenting a series of lecture recitals during the summer at the Arcade Building, Pasadena. The series includes talks and illustrations of the various dance tunes from the early times to the present. Mrs. Darch is a concert pianist and lecturer.

COMMUNITY DANCES are held at the Civic Auditorium, Pasadena, each Friday and Saturday night, offering many of the famous dance orchestras of the country.

GARDEN TOURS are made at Santa Barbara throughout the summer to September 8, each Friday. The tours include from five to seven gardens in Montecito and Santa Barbara and are selected to show the varied plant material and the different landscape designs. The Garden Tours Committee, 209 East Canon Perdido, Santa Barbara, furnish programs and full information on request.

AT HOLLYWOOD PARK, Inglewood, the racing season continues to July 29, daily except Sunday and Monday.

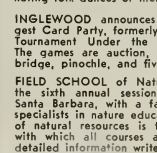
AT DEL MAR pari mutuel horse racing season opens August 2 and continues to September 4.

CENTINELA DAYS are celebrated at Inglewood, July 31-August 5, and mark the discovery of Centinela Springs more than 300 years ago. The Springs were originally used by wandering tribes of Indians and the early Spanish adventurers but they now supply half of Inglewood's water needs. The outdoor amphitheater is the scene of a mission play, with dancing nightly at Grevillea Park.

OLD SPANISH DAYS reign again at Santa Barbara, August 2, 3, 4, 5. The famous "Historic Parade" is seen on Thursday afternoon, forming uptown, and proceeding down State Street and there west along the ocean front. Passing in review are Indians, miners, trappers, soldiers, followed by flower-bedecked floats, carrying Spanish orchestras and singers. Stagecoaches, ox carts and many vehicles of bygone times are filled with descendants of the pioneer families, and in each section are the beautiful horses for which the parade is noted. Magnificent horses, sleek Arabians and shining Palominos, others black or deepest bay, and all with bejewelled silver saddlery. The pageant-play, "Nacimiento de Santa Barbara" (Birth of Santa Barbara), is performed each evening of the celebration at the County Bowl. A dance pageant is held in the Court House Gardens, Friday afternoon, August 4, and each evening in the gardens the descendants of the pioneer families meet to sing the songs and dance the fascinating folk dances of their forefathers.

INGLEWOOD announces the World's Biggest Card Party, formerly known as "Bridge Tournament Under the Stars," August 5. The games are auction, contract, duplicate bridge, pinochle, and five hundred.

FIELD SCHOOL of Natural Science holds the sixth annual session, August 7-18, at Santa Barbara, with a faculty of seventeen specialists in nature education. Conservation of natural resources is the integral theme with which all courses are correlated. For detailed information write Harrington Wells, Director, Field School of Natural Science, Santa Barbara State College, Santa Barbara.



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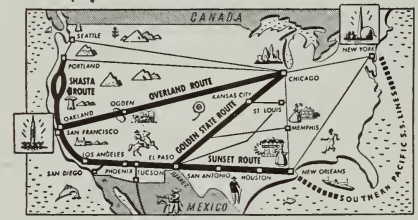

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ANNUAL ALL-BREED Dog Show of the Santa Barbara Kennel Club is held, July 9, as an open-air show on the grounds of Hope Ranch.

ROGER BABSON lectures at the U. S. Grant Hotel, San Diego, July 10.

AMONG the yachting events are Yacht Races of the San Diego Yacht Club, July 2, 9, and 16, and the races held at the Coronado Yacht Club, July 1, 2, 4, 8, 9, 15, 16, and 22.

MILLS COLLEGE Summer Session continues to August 5 and includes a course in "Creative Leadership in Education," as well as in art, music, and French. July 1 to August 11, the Bennington School of the Dance is at Mills College.

FESTIVAL OF ARTS at Laguna Beach is held July 28-August 6. During the Festival the artists of Laguna present their work in outdoor exhibits, with booths for pictures, handicraft, pottery, and wood carving. The outstanding event is the "Pageant of the Masters," portrayed with living models, showing old paintings and sculptures from early Italian, Flemish, French, English and Dutch artists. The highlight is "The Last Supper," and during the showing of this the Lord's Prayer is read to music.

EXHIBIT of sketches, drawings and floor plans of Small Homes in the Home Makers' Service on the seventh floor of Bullock's in Los Angeles, July 8 to August 1.

INVITATIONAL GOLF TOURNAMENT will be held at the Riviera Country Club August 7-13.

FIFTH ANNUAL AQUAPLANE RACE from Catalina Island to Hermosa Beach will take place August 6, and will include boat drivers and aquaplane riders, assistants, etc., over the thirty-mile course across the channel waters.

THIRD ANNUAL NEWPORT HARBOR RACE WEEK will be August 25. This is reunion for yachtsmen from all Pacific Coast ports and is often called the second "Larchmont." Sailing events include Stars, PC's, PIC's, 6 and 8 meters R's, schooners and all types of pleasure craft. Last year eighty-five boats were entered from San Diego, San Francisco, Seattle, Victoria and Vancouver.

THE U. S. CIVIL SERVICE COMMISSION announces open competitive examinations for Senior Architect at $4600 a year, Architect at $3800 a year, Associate Architect at $3200 a year, and Assistant Architect at $2600 a year. Applications must be on file with the Civil Service Commission at Washington, D. C., not later than July 27 if received from western states.

LA JOLLA HORSE SHOW will be held August 6.

SOUTHERN CALIFORNIA Clay Courts Tennis Championships will take place in San Diego, August 3-6.

VENTURA COUNTY FAIR will be held this year August 8-13 at Ventura.

HUNTINGTON BEACH will hold its third annual Southern California Twins Convention, August 9, with a parade, contests and cash prizes.

FLIGHT OF THE SNOWBIRDS, the world's largest yacht race, will be held at Newport Harbor on August 13.

MUSIC

SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION is presenting "Aida" at the Hollywood Bowl, July 7, 8, under the direction of Pietro Cimini. Adding to the action of the opera is the ballet staged by Catherine Littlefield, while an all-Metropolitan cast sings the principal roles.

SYMPHONIES Under the Stars are again heard at the Hollywood Bowl, opening July 11, with Pierre Monteux conducting the Los Angeles Symphony Orchestra, and Josef Hofmann, pianist, as soloist. Among the season's conductors are Albert Coates, Artur Rodzinski and Otto Klemperer. Varying programs are presented: on Tuesday nights the ballets and operas are given; on Thursday nights the soloists are heard, while on Friday nights the symphonies alone are offered. The soloists of the season include Lily Pons, Lawrence Tibbett, Rudolph Ganz and Albert Spalding. Among the operas announced are Nicolai's "Merry Wives of Windsor" and Borodin's "Prince Igor," both new to Bowl audiences. The first ballet of the season is given July 18 by the Littlefield Ballet, directed by Catherine Littlefield, and offering the American ballets, "Barn Dance" and "Terminal."

BACH FESTIVAL at Carmel is held, July 17 to 23, and includes seven concerts; four evening concerts in Sunset School Auditorium, fifth and final evening concert at Mission San Carlos Borromeo, founded by Fra Junipero Serra in 1770, when Bach's monumental "B Minor Mass" is sung. Two afternoon organ recitals are given in All-Saints Episcopal Church. Participants are the Community Orchestra of forty, chorus of fifty, augmented by visiting professionals. Gastone Usigli is the conductor of the Festival. Soloists include Alice Ehlers, harpsichordist; Alice Mock, Lou McIlvain, sopranos; Belva Kibbler, contralto; Russell Horton, Robert Kidder, tenors; Sten Englund, Edwin Dunning, basses; Ralph Lindsley, Sumner Prindle, Tamara Morgan, Douglas Thompson, pianists; Michel Penha, cello; Doris Ballard, Robert Pollak, violinists; Ary van Leeuven, Mildred Little, flutes.

MIDSUMMER NIGHT SYMPHONIES are presented at the Ford Bowl, Balboa Park, San Diego, each Tuesday and Friday from July 11 to August 18.

DRAMA AND MUSIC FESTIVAL of Santa Barbara County includes a music series of three events at the Bowl; August 12, Los Angeles Philharmonic Orchestra (Hollywood Bowl Orchestra), Albert Coates, conductor, and Alec Templeton, pianist, as soloist; August 19, Lawrence Tibbett, with Symphony Orchestra, Henry Svedrofsky, conductor, and September 2, "I Pagliacci," presented by the San Francisco Opera Company; also the San Francisco Opera Ballet.

MUSICAL EVENTS during the Summer Session at Mills College are held in the Hall for Chamber Music on the campus, and include ten concerts by the Budapest String Quartet, July 2, 5, 9, 12, 16, 19, 23, 26, 30, August 2, and seven recitals by Marcel Maas, pianist, July 3, 10, 17, 23, 31. Marcel Grandjany, harpist, is heard, July 28.

GREEK THEATER, University of California, Berkeley, continues the Half-Hours of Music on Sunday afternoons during the summer season. The programs include, July 2, Young People's Symphony Orchestra; July 9, Bernhard, Abromowitsch, pianist; July 26, Steven Kennedy, baritone; July 23, Carol Mills, violinist; July 30, Betty Jane and Virginia Holman, duo-pianists, and August 6, Virginia Treadwell King, mezzo-contralto.

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"Purple Shadows" by Edgar Payne, w,hose work is on exhibition at the Frances Webb Galleries in Los Angeles.

FEDERAL MUSIC PROJECT of San Francisco is providing a series of six Summer Symphony Concerts at the War Memorial Opera House. The artists are members of the Federal Symphony Orchestra of Northern California, under the direction of Giulio Silva, with the participation of the Federal Chorus.

SUMMER PROGRAMS at the Sigmund Stern Grove are presented by the Sigmund Stern Music Festival Committee, sponsored by the San Francisco Recreation Committee. Admission is free and the outdoor auditorium accommodates about 7,000 people. The Grove is at Nineteenth Avenue and Sloat Boulevard, San Francisco.

COMMUNITY MUSIC ASSOCIATION of Redlands, founded by Mrs. George Mullen, is presenting the annual season of summer concerts at the Redlands Bowl, opening July 4, with concerts twice each week. The concert of July 14 is given by Elinor Remick Warren, composer-pianist, and Nadine Conner, singer; July 21, Ary van Leeuwen, flutist, is the guest artist. Mary Gowans MacDonald, program chairman, announces the concerts continue to September 15, and include Temoff, Russian dancer; Robert Grandon, baritone; the Belcher Ballet, the Ramirez dancers and the George Garner Chorus.

TREASURE ISLAND CONTEST, sponsored by the music committee of the California Commission for the Golden Gate International Exposition, is held during July and early August, with finals conducted on Treasure Island the week of August 21. Contest is open to singers from 18 to 26 years of age, and for pianists, violinists, 'cellists and harpists of any age up to 22. Application may be made to Gaetano Merola, director of the San Francisco Opera Association at California Recreation Building, Treasure Island.

MARIN MUSIC CHEST, under the direction of Maud Fay Symington, again provides concerts and summer entertainment for the members of the Chest and their guests in the neighborhood of Kentfield.

THEATER

COMMUNITY PLAYHOUSE, Pasadena, continues the Midsummer Drama Festival to August 19, presenting a series of plays by Maxwell Anderson. Each of these famous plays is allocated a week of playing time, with matinees both Wednesday and Saturday, no performance on Sunday. Gilmor Brown supervises all direction. To July 1, "Elizabeth, the Queen"; July 3-8, "Valley Forge"; July 10-15, "The Wingless Victory"; July 17-22, "The Masque of Kings"; July 24-29, "Both Your Houses"; July 31-August 5, "Gods of the Lightning"; August 7-12, "Winterset"; August 14-19, "Star Wagon."

OLD RANCHO THEATER, in Plummer Park, Los Angeles, is offering Louise Glaum's version of "Aaron Slick of Plumpkin Creek," a melodrama of the old rampaging kind, with performances scheduled for Thursday and Friday nights weekly.

BILTMORE THEATER in Los Angeles opens a two-week engagement on July 24 of the new play by Ben Hecht and Charles MacArthur, "Ladies and Gentlemen," starring Helen Hayes and Herbert Marshall.

PILGRIMAGE PLAY opens July 30 at the Pilgrimage Theater, 2580 N. Highland Ave., Hollywood. Jerome Corey of Pasadena is the production director. For the past three years Mr. Corey has served as Southern California production supervisor for the Federal Theater Project. The Pilgrimage Play is presented on a civic non-profit basis. George L. Eastman is president of the board of directors of the Pilgrimage Play Association, with Lloyd D. Mitchell as general chairman.

MEXICAN PLAYERS, at the Padua Hills Theater near Claremont, present "El Punto Ciego." The Blind Spot, through July 29. The play is given in English and, while fictional in treatment and action, it tells the story of the discovery of the hidden convent of Santa Monica in Puebla, Mexico, in 1935. The outdoor season, the "Jamaica," proceeds under the olive trees of the Patio, during which the Mexican Players give a repertoire of songs and dances each afternoon and evening during the run of the play. "El Punto Ciego" is given Wednesday, Thursday, Friday, and Saturday evenings, and Wednesday and Saturday matinees.

THE WAYFARERS, at their Playhouse, 1749 Clay Street, San Francisco, are giving Shakespeare in modern dress in their alternate presentations of "Taming of the Shrew" and "Measure for Measure" every Thursday, Friday and Saturday evenings to July 22.

CALL BOARD THEATER, Los Angeles, schedules "They Ain't Done Right by Our Nell" for an opening the first week of July.

DRAMA AND MUSIC FESTIVAL of Santa Barbara County opens the season with the world premiere of "Ladies and Gentlemen," by Charles McArthur and Ben Hecht, with Helen Hayes and Herbert Marshall, Thursday and Friday evenings, July 6-7, and Saturday matinee, July 8, at the Lobero Theater. Later in the month, July 19, 20, 21, 22, "Outward Bound," by Sutton Vane, with Beryl Mercer, directed by Auriel Lee, is presented. "The Great American Family" will be given in August.

CARMEL PLAYERS announce the production of "The Vinegar Tree," by Paul Osborn, at the Green Room, Carmel.

COMMUNITY PLAYERS of Palo Alto provide a well-written and well-produced play each month throughout the year, with a membership program every month, except in the month when special programs are presented.

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Gardens and Interiors as well as other features and articles of especial interest to Californians are scheduled for the future issues of

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"Arroyo Seco," oil painting in true California color, by William Wendt, dean of California landscape painters and associate member of the National Academy, on exhibition at Stendahl Art Galleries at Los Angeles.

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Contemporary painting. John Rogoway, director.

CARMEL

CARMEL ART ASSOCIATION: Work of members in oils, watercolors, prints, etc.

CLAREMONT

CLAREMONT COLLEGES: Exhibition arranged for the summer session. James Chapin is teaching a summer course; C. J. Bulliet, art critic of Chicago, is lecturing.

CORONADO

GALLERIES, Hotel del Coronado: Representative paintings by eastern and western artists.

FILLMORE

ARTISTS' BARN: The work of local artists.

HOLLYWOOD

AMERICAN ART CONGRESS GALLERY, 6731¾ Hollywood Blvd.: To July 15, portrait exhibit in watercolor and oil by Joe Wiesman.

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: July 5-22, exhibition of interior designs, costumes and stage settings in watercolor by Wyman Wyman.

BEVERLY HILLS HOTEL: Throughout July and August, several marines by Lundmark and florals by Giroux. Exhibitions changed every two months.

CONTEMPO GALLERIES, 9107 Sunset Blvd.: Flower paintings by Tyril Aldritt; watercolors by Guye DeBouthillier; statuary by Bertha Seducha.

KANST GALLERIES, 6182 Mulholland Drive: Throughout July, an exhibit of oil paintings from all over the world by Marius Hubert Robert. Also a general exhibition of paintings, including two of Norwegian fjords by Hans Dahl.

POLK GALLERY, 4824 Sunset Blvd.: Continuous exhibit of modern and old paintings; fine silver and old Sheffield; antique.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Summer exhibition by members of the Laguna Beach Art Association. The Festival of Arts will be held July 28 to August 6 and will include painting, sculpture, ceramics, photography and wood carving. More than fifty resident Laguna artists will be represented. Every night living models in art tableaux will present "Pageant of the Masters," climaxed by Leonardo da Vinci's "Last Supper."

LOS ANGELES

ART CENTER SCHOOL, 2544 West 7th St.: Throughout July, Eighth Annual Student exhibition.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Exhibition of 18th century English paintings.

BILTMORE SALON, Biltmore Hotel: General exhibition of American art.

BOLTON & VAN HORN, 449 S. La Cienega: To July 7, watercolors by Alfred Owles.

FEDERAL ART PROJECT GALLERY, 2328 W. 7th St.: To July 15, exhibition of watercolors, followed by an exhibition of oil paintings representing the various art tendencies in Southern California.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To July 15, Second Annual Review of California Art. The gallery will then be closed until September.

HATFIELD GALLERIES, Ambassador Hotel: An exhibit of American watercolors opening July 15 for four weeks.

LOS ANGELES MUSEUM, Exposition Park: To July 10, annual exhibition of students' work of the Otis Art Institute. July 1 to August 28, William Glackens memorial exhibition of 33 drawings and 40 paintings. July 14 to August 16, representative work of Henri de Toulouse-Lautrec lent from private collections; one-man show, first of a series of exhibitions of work of western artists, July through October, loan exhibition of paintings from the private collection of Dr. and Mrs. Leslie M. Maitland, "Duerer to Dali."

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Opening July 5, exhibit of Chinese paintings in the traditional and modern manner by Fong Yan-Ting in the Lecture Room of the Central Library, 12 noon to 4:30 p. m. Mondays through Fridays.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Exhibition of honor work opening July 15.

PERRET RESEARCH LIBRARY, 2225 W. Washington: "Art History in the Making," a library of over one million illustrations in loose-leaf book form, available to students of art at all times.

SOUTHWEST MUSEUM, Highland Park: Open daily except Monday, 1 to 5, with permanent exhibitions of American Indian arts and crafts. During July watercolors of California wild flowers by Ethel Wickes. The museum will be closed during August.

STATE EXPOSITION BUILDING, Exposition Park: Fifth annual exhibition of paintings by the Academy of Western Painters.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To July 15, paintings by Stanley Woodward. Opening July 15, a general exhibition of Nicolai Fechin, Edna Reindel, William Wendt, Jean Charlot and many others. Opening July 15, French moderns.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: General exhibition of contemporary artists.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To August 5, exhibition of the works of Frederic Taubes, who teaches painting and drawing during the summer session. The gallery is open daily from 2 to 5.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art, fine old prints, Chinese fan paintings and ceramics.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: General exhibition of the work of American and European artists.

HUNTINGTON HOTEL GALLERIES: The work of Frank Moore.

POTTINGER GALLERY, 977 E. Green St.: Unusual prints and fine etchings.

PUBLIC LIBRARY, Walnut at Garfield St.: Paintings from the Everett collection.

SAN FRANCISCO

DE YOUNG MUSEUM, Golden Gate Park: Throughout July, Frontiers of American Art; National Exhibition of the Federal Art Project (WPA); in the Textile Study Room, a collection of Kashmir and Paisley shawls.

PAUL ELDER GALLERY, 239 Post St.: To July 15, tempera paintings by Angelo Sottosanti.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To July 26, exhibition of landscapes, seascapes, flower and figure paintings, circuited by the American Federation of Arts; throughout July, paintings and sculptures by San Francisco artists; exhibition for the blind—animal sculpture.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Throughout July, an exhibition of oils, watercolors and drawings by Lawrence Hinckley, the distinguished California artist who maintains the famous Artists Barn at Fillmore.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Southwest artists throughout July.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To October 1, master graphic artists selected from the Museum's two permanent collections of prints, etchings and engravings from the 15th to the 20th century, and from prints of contemporary artists of Europe and America; permanent Fuller Oriental collection, including Shang, Chou, Han and Wei dynasties, T'ang and Sung dynasties, Ming and Ching dynasties, jade, lacquer and early Japanese art; Persian art; art of India, Siam, Cambodia and Korea, late Japanese art and American and European painting and sculpture. From July 12 to October 1, paintings by Seattle artists, a series of three exhibitions of work by Seattle artists who were represented in the 1938 Annual Exhibition of Northwest artists.

MISCELLANY

W. PRESTON HUGHES of La Crescenta hoids a one-man exhibit of landscape paintings of California scenes at the South Pasadena Public Library to July 15. Mr. Hughes was recently awarded first prize at the Glendale Art Festival.

LOS ANGELES MUSEUM announces a series of gallery tours, 3:30 to 4:30, Tuesdays and Fridays, conducted by Miss Katherine Babcock, formerly lecturer on art at Yale University Gallery of Fine Arts.

THE ARTISTS of Taos, New Mexico, announce July 25 as the date for their annual costume ball.

FINE ARTS SOCIETY OF SAN DIEGO is offering two summer courses: Composition, color and design by Norman Edwards and William Allen, and watercolor painting by James Couper Wright, to August 10.

JUNIOR DIVISION of the Los Angeles Museum is showing creative art work, drawn from the city and county elementary schools, and includes puppets, ceramics, masks, printed textiles, metalcraft, woodcraft, as well as crayon drawings and watercolor paintings.

NICOLAI FECHIN is showing the character portraits he did at Bali in the South Seas at the Stendahl Galleries. Nicolai Fechin, self-exiled from Soviet Russia, spends his summers in Taos and his winters in Palm Springs and San Fernando Valley, painting national and racial types. Last year he spent three months in Mexico, bringing back only one painting, "The Peon," but that one is a portrait of the entire people for which it stands.

GALLERY TALKS at the California Palace of the Legion of Honor in Lincoln Park, San Francisco, will be: July 9, "The Sculptural Achievement of Auguste Rodin" and July 23, "Portrait Painting" by Robert Neuhaus.

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The Muse of Music by George Stanley which is being erected in granite at the entrance to Hollywood Bowl, a symbol of the arts within.

LET MUSIC FILL THE AIR

By HENRIETTA McFARLANE

AS A reward, perhaps, for the fevered years through which it has passed, Symphonies under the Stars begins its eighteenth season on a note of artistic complacency. The sixty-five acres of the Bowl have been pruned and weeded and made botanically correct. With its bright awnings the cafe on Pepper Tree Lane presents an aspect that is practically cosmopolitan. The statue and fountains, on completion, will establish a new air of dignity at the very entrance of the grounds leading to the amphitheater. But above all, the three hundred thousand strong, for whom the season is intended, have grown confident through announced programs that this year their silent voices have influenced the choice of forthcoming musical events.

Although once opera in the Bowl was a venture to be approached with awe, the management now finds that this form of music, too, can carry the assurance of financial solvency. Whether in English, Russian or Italian, Los Angeles likes this combination of music, story and acting, not to speak of the color afforded by incidental ballet. This year five operas have been programmed in a season that begins with Aida and ends with Turandot. But both luck and wisdom have contributed to the success of operatic productions in Hollywood Bowl. All the conductors, save one, are in residence in southern California. Many of the artists, too, live in Los Angeles, and, of course, the members of the orchestra, the chorus and the ballet are musicians and dancers who make their homes here. During the five years that opera has been on the summer schedule, the management states with a proper degree of fellow feeling, there will have been a total of 3,750 pay checks signed for local professional artists for their Bowl appearances.

Because the chosen operas are fairly well known, there is little, if any, nonsense in their production. Devotees of Wagner will recall the Valkyries last year, gleaming on their mounts from the heights opposite the Bowl and the strong and numerous coterie of war maidens on the stage thereafter. At the time there was much comment on this innovation. Was this art or was it spectacle? This year, tradition is to be more implicitly followed—even to the limit of its joyous inconsistency. In Aida on July 7th and 8th, the procession will include its full complement of elephants and camels, for though the patient beasts never were known in the Egypt of that time, American audiences everywhere have regarded their splendid trappings as a dramatic part of the Verdi opera. None of this glory is to be omitted.

A stage setting for an opera is rightfully another matter. Here the creative impulses of the designers have full expression, and again California is blessed with what it is pleased to call local talent. Designers from the movie studios and from schools of the theater this year are taking over the responsibilities for these sets and evolving new ideas with a fervor that bespeaks their true joy in this form of busman's holiday. Again, remembering the Faust of last year in the neighborly proximity of the Pilgrimage Theater, Bowl audiences will be looking forward with exceptional interest to the work of Remisoff. Undoubtedly he will make the most of his opportunities in the setting for the gorgeous Russian opera, Prince Igor.

Knowing that Bowl audiences frequent opera from motives of pleasure rather than enhancement of social prestige, conductors are inclined to countenance the cutting of such scores as are long and to sanction the singing of some of the operas in English. Hansel and Gretel, because children wisely refuse to be bored, is of itself a short opera, but one which the elders have enjoyed for years without shame or apology. This Humperdinck opera is one of the two which will be sung in English. The other opera is Merry Wives of Windsor which will be heard for the first time in Los Angeles. With it will be the Broadbent Ballet—one of the outstanding local dance groups whose work is known and admired here. Turandot, the post season event, which is expected to contribute considerably to the solvency of the season, is to be sung in Italian and will bring to the stage, in addition to the distinguished Jeritza, the well-trained Kosloff ballet.

In the beginning, opera made somewhat of a backdoor entrance into the Bowl. In 1934, when the men of the orchestra sustained the season through their own gallant effort, four operas were given in concert form—Carmen, Pagliacci, Faust and Aida. Next year, though still in concert form, audiences responded to Lohengrin, Eugen Onegin and Traviata. The management was bold enough by 1936 to offer Carmen, Bartered Bride and Pagliacci as complete grand opera. The year following there was a repetition of Carmen and Bartered Bride, together with Il Trovatore and Madame Butterfly. Last year there was the unforgettable Walküre, Butterfly, Cavalleria Rusticana, La Boheme and a performance of Martha which left the late comers with standing room only.

Vieing with opera for popularity are those nights devoted entirely to ballet. This year the first of these dance groups will be the Littlefield ballet from Philadelphia, an all-American unit on its first western tour. The conductor for the evening, however, will be Irvin Talbot of Los Angeles; and the Philadelphians have announced such promising modern numbers as Barn Dance, Terminal and Aurora's Wedding. Late in August, there will be a more formal program given by the Albertina Rasch dancers with Svedrofsky as conductor. Since this talent is recruited entirely from California, we may begin to hope that similar productions will be forthcoming more often.

Agitation for a permanent ballet for the Bowl continues to arise from time to time. In days now happily past, there were rumors of aspirants from many a Hollywood school of the dance, pirouetting through countless and expensive hours of classroom work for the privilege of appearing for a few moments before an audience that at least had paid to see them. This condition has been corrected, and all dancers who now appear have the status of professionals and the dignity of a pay check. During forthcoming seasons it is to be hoped *that* the management will devise a way of filling the Bowl on nights otherwise idle with productions by a permanent *corps de ballet.*

Plans for a little theater to be erected on the Bowl grounds now have reached the hopeful stage of engineer's blueprints. No longer does it require boldness of mind to predict that eventually the spirit of Symphonies under the Stars will be continuel throughout the remainder of the year in this highly acceptable center.

CALIFORNIA POETS' CORNER

SYMPHONIC INSPIRATION

By Helen Ferguson Caukin

Transported on a windy sea of sound,
My soul submits to curves of overtone —
Silver pelting ripples that are blown
To crest the fundamental theme. Profound
And comprehensive, rhythms break and pound
And surge through flesh and blood and nerve and bone.
Beethoven floods my world to one wild zone
That measured tide and thundering surf surround!

Music! — nameless longing! — yearning power
To lift me up on billowed peaks aglow
With all creative art's propensity!
Now I am goddess, for a subtle hour —
Alive and turbulent — an ebb and flow —
A mind that trembles on immensity!

LINES WRITTEN TO MUSIC

By Beulah May

Waking or dreaming I became aware
Of actors in a comedy. All there
Paused a long moment, hesitant and slow;
A monkey watched them, grinning from a wall;
Then music drifted from the square below,
The hurdy-gurdy of a carnival.
Swart Harlequin went past, gaunt, sinister,
And Columbine with weary, painted lips
Drawn taut from smiling; a beruffled cur
Followed a dancer with slim swaying hips.
A flute cried shrilly, plaintive in the night,
All of the trees were backdrops of a stage.
Romance stepped from the shadows, held alight
The lantern moon; with mimic mirth and rage
Each played his part — tragedy, masquerade —
Then bowing featly, slipped within the shade.

THE NATIONS' DIES IRAE

By Dan Brosnan

Arraigned from cloistered agelessness,
Come all the years; what famished pasts,
What unencountered dreams are these
That huddle into mem'ry's shade
And weep for time's forgetfulness?

Their morning triumph echoes now
When wordless skies recall and shout
Some pæon once significant
Before the spears had ceased to kill,
Before the certain boundaries loosed.

Call down the monuments, the bronze,
The quiet immortality!
Uncovered yet, our vast Pompeii
Lies, still unsought, where marbled years
Had flamed to guide a rising world!

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ARTIST IN THE WILDERNESS

By NOEL HEATH TAYLOR

"WORDS have form — and words are tones. If they are worth anything their form and their tones should be exploited, and to really exploit the word-tones I must have a system of music sensitive enough to register them."

Thus speaks Harry Partch, composer, theorist, philosopher, in the preface to his unique book, *Monophony*, being prepared for publication — a work that reveals more than ten years of devotion to a single purpose, the sublimation of the spoken word in music.

As a young piano student in California, Harry Partch first experienced dissatisfaction with standard music. The urge to compose possessed him, but he found the traditional materials of the composer inadequate. At twenty-one he was attracted to the physics of music, an aspect of the art almost ignored by the average musician. "It was then," he says, "that I dreamed of a musical system of true intervals and of a scale of almost infinite resources. My purpose from that beginning has never varied."

His objective was the "natural music of spoken words," a music that makes use of small, subtle tones which cannot be registered in the twelve-tones-to-the-octave system of the piano. Hence, no course but to evolve a new scale of more tones, which Harry Partch proceeded to do, emerging eventually with an octave containing forty-three intervals. This forty-three-tone scale he applied to a specially-built viola with elongated fingerboard, making possible hitherto unknown subtleties and refinements of spoken-song accompaniment.

He tells of an occasion in San Francisco, not so long ago, when in that city of his adoption he had scheduled a program of his songs. Invitations had been sent to members of a famous music organization whose function was the fostering of new music, and whose international president had shown interest in Partch's work. The concert came, and in the audience was to be found not one of the club's invited members.

Experiences like this tended to mature the composer at an early age. It seemed that even musicologists steered clear of him, afraid to commit themselves one way or the other on this music that was too new to deserve serious consideration. Yet for years American critics have decried the seeming inability of this country's artists to strike off on their own, to create music that does more than merely follow in the footsteps of European tradition.

And here is Harry Partch, who has found a new necessity, developed new tools, created a new and vital art. If his music were beyond the comprehension of the average man, too abstract, too mystical, there would be reason to ignore him. But nothing in music was ever so simple as that which he has composed. It has the immediate appeal of lyric Irish speech, the charm of spontaneous Negro music, the power and emotion of the Hebrew chant. His compositions are not conceived along the lines of unwieldy grand opera, or ponderous symphony, but in the simple intimate terms of voice accompanied by one or a few instruments, music so real and uncomplex as to be within the grasp of all who have the slightest feeling for the art.

By 1935 Monophony's conceiver had reached the point where he needed a new instrument to strengthen the claims of his theories. He had in mind an instrument of fixed tones, such as the piano or organ, for which he had already designed a keyboard.

Through the sympathetic interest of Bertha Knisely and the support of musicians, among them Buhlig, the pianist, and Calista Rogers, he was able to carry his work to New York, where he hoped to give his music the ultimate test, and also make application for a Guggenheim Fellowship, which would allow him to build the keyboard instrument and complete his book on Monophony.

New York's musicians and musicologists proved not very different from others. He gave demonstrations, recitals, explained his theories, met influential persons, wrote letters.

(Continued on Page 36)

A LANDSCAPE ARCHITECT GOES TO SEA

By DAVID H. KING

It is easy to sit in the sunshine
And talk to the man in the shade;
It is easy to float in a well-trimmed boat,
And point out the places to wade.

ELLA WHEELER WILCOX

THE above extract from a rather philosophical poem contains a lot of meaning to me. For instance, as a landscape architect the first two lines point out rather neatly the ultimate in good garden planning. To be able to sit and enjoy the California sunshine and the vast array of colorful flowers that it nurtures, and yet know that not far away there is a conveniently planted sycamore or oak with its invitingly cool shade. But the thing I like most about the stanza is that in the next breath it encompasses my hobby. But boating is not as far removed from landscape architecture as some might think. Perhaps if I had written the poem I would have changed the last two lines to read, "It is easy to float in a well-trimmed boat, and point out the places . . . along the shore that acquire an added beauty when viewed from the ocean." Of course it wouldn't be poetry but it would express one of the little realized yet most appealing advantages of boating. It is a thrilling experience to drift or float down the coast and admire the unplanned beauty of nature's landscaping and the equally beautiful planned estates of fellow architects. But the resemblance goes further than that for the sea itself offers an ever changing landscape or rather seascape. Nothing is more lovely than the sight of well designed crafts and varicolored sails undulating in the gentle harbor swells.

Yes, it is indeed easy to float in a well-trimmed boat, but my choice of boats offers more than just floating. Sailboats are fine if you happen to have a lot of carefree time and don't mind your stomach being changed into a pendulum every five minutes, but to me there is nothing like the tremendous exhilaration that is felt in the power and speed that a good motorboat has to offer.

Actually I didn't reach the height of my hobby until one day I saw the hull of a boat down at Wilmington whose lines fired my imagination with its possibilities as ocean landscaping. The hull had such new and unusual lines that visualizing a future picture in the sea, I realized that I would have to become the owner.

The "Davlen" is the result.

And now we cruise the bays, channels, the coves and uncharted pathways of the sea, watching other seascapes, the efforts and designing of other boat builders, just as on land we discuss and compare the land views, the life work of other landscape architects.

The "Davlen" is the combined efforts of many friends, namely Messrs. Robert Gruebnau, John Selak, Percy Beyers, L. J. Sunyich, William G. Austin, O. A. Haley, and Clifford G. Schoen, my associate, all experts in various fields. Even the photographic lines were developed to create an "all vision" boat adaptable to motion pictures, for I lease the boat to studios for picture work. For this reason, even the colors were superintended by a technicolor expert and also a "still" photographer. Months of careful planning and designing have resulted in a boat that is the acme of streamlined modern powerboating. To me, its streamlined hull is the very epitome of the modern age.

To anyone who is in stride with today, there is only one thing more thrilling than a sailboat breasting the waves, it is the sight of a boat such as the "Davlen" zooming through them at seventy miles per hour! Even at rest there is grace and beauty in its thirty foot length, where the three seats covered in maroon leather can seat twelve comfortably. But under the mahogany wood and chromium fittings are twin Liberty motors that can whisk us over to Catalina in forty minutes flat!

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COLOR

By GEORGE V. TOWNSEND, A. I. D.

FIRST, one asks the question what are the uses of color? Strangely enough, like so many viewpoints today color is disassociated or separated from many of the other "arts" and "sciences" whereas everything has a bearing upon something else either direct or indirect.

Perhaps one of the first close relationships is to form and line. A quick but direct illustration is the automobile. The large manufacturing companies employ experienced artists who make innumerable colored sketches for each new model and only those who are "awakened" to notice color could recognize two cars of exactly the same make and model if one were done in a suitable color scheme while inversely the other was finished in a color that distorted the beautifully thought out design.

Color can exhilarate, it can depress, it can bring happiness or it can drive human beings to insanity as was so graphically shown in one of our daily papers recently where it was used to "torture" people in Spain. Since these are just a few of the things "color" can do, ought we not to be very careful of the use of color in our homes? From the foregoing it can be seen how imperative it is that the color be right for the small or large home. So often the question is asked, "Don't you think in a small house all the rooms should be off-white all the way through?" The average painter heartily agrees with this knowing full well the dangers and pitfalls ahead unless the color is directed by an experienced colorist who has made an exhaustive study of the particular use of color in interiors. Every room in any house can be an entirely different color or even two or more colors provided it is done by someone with training and experience.

For instance, we recently visited a house in which the entrance hall was faded terra cotta color with a small diaper pattern ceiling of pale gold metal leaf. The living room walls were the subtle almost salmon tone of an Irish Elegance rose while the ceiling was the same lovely yellow as the center of the rose. The dining room opening from this had walls of lovely golden yellow with a ceiling of hydrangea blue, while from the other end of the living room one entered the library having a pink cedar paneled fireplace, olive green walls and a ceiling of rich old Venetian red. The walls of one bedroom were painted a pale yellowish old ivory with a shell pink ceiling, while another bedroom was in a pale daffodil yellow which flooded this rather dark room with light and sunshine. Whether one realized it or not, one's mood changed completely as one sauntered from room to room, yet the whole somehow seemed like a symphony just as in music a symphony is composed of one main theme with many variations.

Why does humanity limit itself? Why not enjoy all the world offers us in the way of beauty? Probably many people feel they cannot afford the services of an experienced interior decorator but when these same people are once awakened to the limitless possibilities ahead and inversely the tortures and terror they may suffer at the hands of the novice who gets his jobs purely by high-pressure salesmanship and low prices, would they not be financially better off (to say nothing of the probability of having to live for years with an unsuitable background) by employing a supervising decorator who works with the architect and painter from the first priming coat on through to the final exquisite ensemble?

A fine example of an early American eagle carved out of pine with a wing spread of forty inches. From the shops of Mr. M. A. Loose in Glendale.

ANTIQUES IN THE SMALL HOME

By VERNE MARTIN

WHEN the use of antiques is suggested to the small home-owner, there usually are three questions that come to her mind, "Is there a place in my home for antiques?" "Are antiques practical?" and "Can I afford antiques?" Believe it or not, there is only one answer to each of these questions. It is an emphatic "yes!"

There is nothing that will add to the sense of charm, dignity and comfort of any home that a careful and thoughtful selection of antiques will not give. If there is a place in your home for a piece of furniture of any kind, or a table lamp, a bedspread, a rug, a piece of china or glass, the place can be filled to every intent and purpose as well by an old piece as it could be by a shiny, new piece. It is not necessary to outfit a home completely with antiques, but you probably will, for once you catch the bug, there is no known cure. That is one of the charming characteristics of antiques, they adapt themselves to any surroundings, however strange the company may be. A lovely old Father's chair maintains its dignity in most any living room, a few pieces of old glass or silver add a festive air to any table, to say nothing of what a beautiful old flower print will do for an otherwise drab and uninteresting wall. Once you have made up your mind to acquire an antique to serve a certain purpose in your home and maybe after a seemingly hopeless search, you will find it and place it in your home, you will develop a love and admiration for it that will increase with the years. For an antique of true character and fine workmanship never becomes shabby and distasteful, for the older it gets, the more mellow and lovely it becomes.

As for antiques being practical, that depends entirely upon the discretion and good taste of the individual buyer. It never pays to buy an item, whether it be furniture or any other antique if it is badly broken down, unless you have a fairly good idea of how much it is going to cost to have it restored. In my opinion, the small home-owner has no place in her home for a piece of furniture or anything else if it cannot be put to practical everyday use. If the piece is so fragile or expensive that it is going to cause worry every time it is used, leave it to the collector who can afford to put it away and use it only as a show piece. We will discount bric-a-brac, for they are not to be considered as practical pieces anyway. They are simply ornamental, whether new or old. But regarding furniture, it is safe to say that a well preserved, carefully restored antique chair, table or chest will give many more years of genuine service than much of the furniture made today. In the first place most of the old pieces are handmade of fine grained, well-seasoned hardwoods. For instance, a walnut chest is walnut, not three-fourths gumwood with a "walnut finish." The pieces were made to give service and with ordinary care they are ready to stand in the line of duty for many years to come.

It is usually safer to buy your antiques and antique furniture from a well known and reliable dealer, for he buys only genuine pieces, and of such additions that are necessary to put it in shape, he will gladly inform you. If you do find what you want and it is in a dilapidated condition, take it to a craftsman who specializes in the repairing and refinishing of antiques. Any dealer will be glad to recommend one or more to you. Such a man will give your prize all the care and thought into bringing it back to usefulness that the maker put into its conception. After you have purchased the piece, be sure to give the finish the care that was recommended by the dealer or craftsman you employed and your furniture will maintain its beauty and charm indefinitely.

The last question is probably the most important to the small home-owner. "Can I afford antiques?" If you can afford any of the accessories necessary to the outfitting of a home, you can well afford the luxury of owning at least a few fine old things. Regardless of what you buy new for your home, the moment you take it out of the store it has decreased in value. An original antique, with good care, increases in value as the years roll by. So you are not only buying years of pleasure and service, you are investing your money in gilt-edged stock that is always good on the market, but is also increasing in value.

Surprising as it may seem, and if you will shop around a bit you will bear me out, a good authentic reproduction of any good antique will quite often cost as much, if not more, than the original. That being the case more often than not, why not give yourself the benefit of the doubt and make a bonafide investment in original antiques.

The small home-owner is, in my judgment, not only showing good taste and fine discretion but is being smart and thrifty in buying good antiques whenever she has the opportunity.

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GARDENS FOR THE SMALL HOME

By MOHNA ROBERTIELLO

THE traditional hospitality and graciousness of the old West is still being expressed through the charm of our small homes of today. Nowhere else is there such lavishness of professional thought and detailed care given to the medium and lower priced home. California, especially, has taken the forefront in carefully planned expressions of individuality in homes. Though our houses have that gay semi-tropical appeal, the architects have designed dwellings that not only fit our personalities but also express something distinctly Western. The long inviting terraces, interesting patios and wide window areas have done much to incorporate features of good living into our homes. The brilliant sunny days and shadowy cool nights have given infinite variety possibilities in both exteriors and interiors. The decorators have taken advantage of these opportunities and given us everything from cheerful and simple knotty-pine California ranch houses to the predictions of the ultra-modern homes of tomorrow.

The proof of our leadership is to be found in the thousands of people who come here each year from all over the world to admire, exclaim and sketch some interesting detail that they wish to carry away intact in their memory. Their ecstatic delight in the appeal and "cuteness" of our small homes is seen in the hundreds of cars that every day are driven slowly up and down one street after another while their occupants gaze intently, and often longingly, at the atractive homes on either side. Some of the sightseers only comment with expressive "ahs" and ohs," but the majority take notes, or busily snap shutters. We can be rightly proud of this homage, and we should express our appreciation by continuing to present original and beautiful home creations for our guest through the correlated efforts of those professional people who have already given us so many distinctive new creations.

Most people realize the importance of an architect's services in the design and construction of a building, though they sometimes fail to understand how essential is the need of a qualified landscape architect to plan and develop the exterior areas in harmony with the natural setting of the scene and the resulting final composition of house, garden, and surrounding countryside. The small home builder, in planning his own garden without professional advice, does not always visualize the future development of the small shrubs and trees he plants. He often invests time, money and energy rather unwisely. If the small builder would engage a landscape architect he would have a garden design planned for him that would become more charming and beautiful each year. The layout of his garden would be made in much the same way that a painter sketches on a canvas. A carefully studied plotting would be made of the style of the prospective home, the topographical features of the property, and the effect of the plantings of adjoining gardens, before a selection of plant material would be recommended. In a few years the natural plant growth would result in a blending producing a picture full of color, romance and interest.

The most interesting building construction, from the standpoint of design, can be ruined by the planting of ineffective trees and shrubs in the garden area. The injudicious selection of small plant material has done much to spoil the attractiveness of some homes. All too often we see annuals and perennials that hide the full beauty of an artistic flagstone walk, obstruct a passageway, of whose height and color tones do not result in a pleasing composition. Another common error of the unskilled gardener is that he sometimes plants shrubs and trees, that will become deep, strong-rooted feeders, too close to foundations and walls, not remembering that five or six years hence the natural growth of the roots will damage adjoining masonry. Lack of care in planting near sewerage outlets will also cause a great deal of inconvenience and expense. All these possibilities are taken into consideration by the landscape architect before he submits his plan to the home owner.

Thoughtlessness and lack of understanding of plants and shrubs produce many bad features that detract from the architectural beauty of houses. If a leafy, bushy shrub is planted where it soon obstructs the view from a window an interior immediately loses some of its attractiveness, as well

as possibly the outside appearance of the house. Quite naturally, the person who has put in such a planting is prone to cut away or destroy his handiwork after he has nourished it from the first slender and fragile slip. People with a new home always lavish a great deal of care and attention upon their gardens. It is a minor tragedy for them to plant something that will never fulfill their expectations. The average individual is not familiar enough with the characteristics of trees and shrubs to know whether or not they will be an asset in a few years or whether they will dwarf the house and detract from the setting by giving an undesirable, overbalanced, or smothered appearance. Problems like these can be avoided by consulting a landscape architect before building a home.

A prospective home builder should always consider an architect not only for his building construction but also for his landscape planning. The average home-owner is often pleasingly surprised to find how reasonable an amount it takes to retain professional services to plan and plant his garden.

A landscape architect, among other things, will advise as to what plants, trees and shrubs should be used for the particular type of building being constructed, where they should be planted to give a maximum benefit from the standpoint of beauty and utility, what sizes should be purchased, and what the probable cost will be. In this way the home-owner can have his own suggestions adapted without the possibilities of expensive blunders through insufficient knowledge of local conditions and requirements. Almost everyone has a preference in flowers and shrubs, or trees, but only occasionally do they know all the facts pertaining to them. Soil conditions and drainage are very important in determining what plants and trees should be selected for the garden area. The long experience and training of a landscape architect makes his services almost invaluable in this respect. The many dollars saved in knowing what should be purchased, rather than proceeding with expensive experimenting, and the cost of maintenance of plants which will finally prove undesirable and effective, will oftentimes be more than enough to pay for the services of a landscape architect. All too often people think they will save money by selecting their own plants in a rather haphazard manner without any other advice than that of some patient nurseryman who answers the buyer's questions to the best of his ability. They lose sight of the value of design and composition, and of the fact that it would ultimately be more economical, if they were unable to do the work immediately, for them to have a plan that could be followed as they felt financially able to invest in plant material.

The home builder must remember that the design of his garden is just as important as the design of his house. A well planned garden will grow more beautiful with the years and add to the distinction and charm of the home.

THE HOUSE ON THE COVER

FREDERICK E. EMMONS, JR., and HENRY L. EGGERS, Architects
Rendering by Jamison
Courtesy of the Small Home Service of Southern California, Inc.

DESIGNED for a sixty foot lot, this small house has been created to make living in California a pleasure. The driveway serves as the entrance path with a walk to the front door, permitting a small expanse of unbroken lawn and planting. The forecourt of the garage is enclosed and provides a private service yard. The garage itself is attached, making the house seem larger and more spacious. It is but a step from the garage to the service porch which is another convenient feature. The front door opens into a small entry which in turn leads through an arch into the living room which is of a generous size. The fireplace is well placed making possible an interesting and comfortable arrangement of furniture. The living room has a pleasant outlook onto the terrace which is another feature for increasing the spaciousness of the small house. The terrace is also available from the dining room, permitting outdoor entertaining and dining. It is assumed that a small but charmingly simple garden can be evolved for the backyard assuring quiet but restful hours at home and providing a recreational spot which will have privacy and seclusion.

Another unusual feature of the house is the access from the entry to the service porch and thence to the kitchen. In fact it will be noted that there is the minimum of hall space and yet there is a great flexibility of circulation within the house. Two small closets in the entry are particularly convenient and the double closets in the bedrooms are also of special advantage.

While the plan has been developed for convenience and livability, and details and finish have been carefully thought out, yet it has been developed also for economy with simple, straight walls and roofs. These are items that not only make for good design but are often overlooked.

That the home-owner, however, will be protected and also will be assured of getting a plan and house which have been developed with care and thought and study is the aim and guiding principle of the Small Home Service Bureau of Southern California. Over a period of time and with the cooperation of many architects, this Bureau has made available a huge portfolio with sketches and floor plans similar to the one illustrated on the cover. These plans were submitted and criticized for convenience, flexibility and economy and were accepted for the portfolio after they had received a great deal of study.

The Bureau is located in the Architects Building in Los Angeles, but copies of the portfolio will be available at various banks and building associations and during July, a special exhibit has been planned to be held at Bullock's Store in the Home Makers' Department.

EVERY home has a definite value! Why not enhance that value by the use of *wood* in its various forms which also add character and charm? Whether it be a large or small home, the use of *wood* in the many pleasing and original patterns for both interior and exterior enhance that value. Exterior *wood siding* increases the eye-appeal in addition to increasing the amount of appraisal.

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THIS MONTH IN THE GARDEN

By J. M. ASHER

VACATION time is still gardening time. In almost every newspaper, magazine and even on the radio you read and hear how to stock the car for a comfortable trip. They will tell you where to go and what you may see and even suggest just what clothes you should wear but very little is said concerning how you should treat those lovely, living ornaments that will require constant attention just as you and I do. The plants in your garden, the grass that makes your garden beautiful require much attention now. There is probably no other time of year when it would be more disastrous to neglect them than during the coming three months.

It has been a long time since the rains fell and the water is getting lower and farther from the roots of the plants, therefore watering is very essential. If one thing is more important than another it truly is the problem of keeping proper moisture in the ground. So when you plan a vacation make certain that you have left some one to look after those plants and flowers that you cherish so much. Thorough, deep watering, keeping an even and consistent dampness in the soil at all times is not difficult and is really a pleasure when you see the results.

Spraying for the control and elimination of pests is also very important now. Scale of various kinds, aphis, leaf hoppers, snails, slugs and sod worms are busy now and require diligent efforts to keep them from destroying the plants and even the lawn. Just as you stock a medicine shelf for your home so should you keep in the garden house a good sprayer and spray materials. For the slugs and snails as well as the sow bugs we suggest a package of bait that will destroy them when they feed on it and the new baits are very nearly 100 per cent efficient.

The ants too are busy. These little workers follow the scale and aphids and move them from one plant to another so that they may have more food for their increasing colonies. By controlling the ants you go a long way toward controlling the pests. There are very good ant control syrups and jellies on the market now and if kept fresh and clean they are inviting to the ants and they soon disappear, for the workers carry these sweet, poisonous baits to the nest and feed the entire colony.

The lawn moth worm has been a very serious pest for the last three or four years and many beautiful lawns have been entirely ruined by them. When these are in the sod to any great extent yellowish spots appear and in a short while brown patches and then dead grass. If one sees this in time they can be controlled and the grass saved. One of the good controls for the lawn moth and sod worm is to use a pyrethrum and sulphur dust mixture and spread over the lawn, 2½ pounds for each 100 square feet. There are several controls on the market, some are powders and others liquids. Most dealers are prepared to give advice concerning the proper material for your particular use.

Plants need feeding now. Commercial fertilizers, that is especially prepared plant foods, give good results and supply quickly the deficiencies in the soil. These should be used according to the directions of the manufacturer for the reason that too little will be of no particular value and too much will do a great deal of harm.

Last week we were asked to give advice concerning the treatment of a newly-seeded lawn. This particular lawn had been sown about four months ago and seemed to have been well prepared and evenly seeded and had a very good sod. It was easy to ascertain just what was wrong. We could see that watering had been done regularly and consistently and the cutting was perfect. The turf was smooth but the entire plot showed lack of plant food. Its yellow, lifeless appearance was definitely due to lack of food. When we suggested the treatment, the owner replied, "But we have just fertilized it." When asked when the feeding was done, we learned it had been just a week before. This was ample time for results, and we asked further just what and how much material had been used. The original sack was shown us and we found that approximately one ounce was used where two and one-half pounds was necessary. The proper amount was applied and six days later we had a telephone call insisting that we come and see the results. We haven't seen it yet, but from her enthusiasm we know the fertilizing did it. Good mulches of manure and peat are very helpful also and add much to the ground to make it more workable.

This month we cut back the chrysanthemums and begin to feed them regularly and keep them well watered. By cutting back to three or four inches from the ground the plants are given a new start, while fertilizing and ample watering forces quick, healthy growth and insures good flowers in the fall when they will be most appreciated. Should you want to grow them for exhibition or with very large blossoms it is well to select only one or two good canes on each plant and keep the buds all pinched off except the one at the very tip. For cutting and garden display we think they are more attractive to allow several canes and buds to remain on the plant.

Dahlias are now along far enough to require staking, and they too must be well watered and fertilized to give best results.

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THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

THREE super-emotional experiences on a two-days' motor trip is a program too rare not to be here recorded though they touch architecture but slightly. Two of them, even in retrospect, bring smiles of supreme satisfaction — the first a smile of wonder and amazement; the second, one of pardonable pride in man's constructive ability and achievement, and the third, if it is a smile, is one of compassion just escaping revulsion.

The great caverns at Carlsbad in New Mexico, the incomparable masterpiece of the greatest architect of all! The heart quickens! The very name stirs the imagination into a Wagnerian grandeur which, however magnificent, cannot begin to match the colossal reality. It is glorious, all-powerful Mother Nature who here smiles benignly at little Man and shows him an architecture which, even in his wildest dreams, he is entirely incapable of conceiving or of constructing. And Man's boasted abstract art is just so much child's play in comparison with the fantastic forms that here and there rise from the ground or drop from the ceiling. Fantastic too is the scale of the thing, so huge as to remove it far away from any scale appropriate to human thought and use and yet, awe-inspiring as it is, as might be the cave of an ancient fairy-tale ogre of almost mountain-like proportions, one is fascinated by the seeming regard for human perceptions. What superb designing! And little by little, as with the greatest consideration for effect, are these stalactites and stalagmites formed. Time is for slaves, as Cæsar said to Brutus, and here the standard of measurement is one cubic inch per century. Quite evident that Man's time means nothing to the Great Architect.

If you would experience this greatest of thrills with fresh eyes and in jubilant spirits spend the night before in Carlsbad town twenty miles away and avoid a long, early drive from El Paso, for one enters the caverns at about 10 in the morning and El Paso, interesting though it be, is a hundred and fifty odd miles away. You will find several hundred others gathered at the inviting opening, already awed into silence by the prospect just beyond. They will be useful to you. As the procession forms we advise you to hold back until the very last and you will be well repaid for your apparent diffidence. You will presently behold what may easily be imagined into a Canterbury pilgrims' pageant stretching before you, which not only delightfully contributes human interest but also helps you to sense the vastness of the subterranean room you have entered. It is a most impressive sight. A word of appreciation should here be expressed for the splendid installation of the lighting system, all indirect, and for the intelligent, helpful and courteous attention given visitors by the government guides. They add considerably to your pleasure. When you emerge five hours later you will have experienced one of the dramatic episodes of your life.

Approaching Boulder Dam from the Nevada side one is not at all conscious of the bigness of the structure as one looks 'way down upon the power house at its base. The scale of the detail and the grace of the dam surface are so adroitly managed that one's mind immediately expands to mountain proportions and is satisfied that this is no mean intrusion of Man into the silent preserves of Mother Nature. It is not until a moving speck on the power house level proves to be a he-man that one appreciates the dimensions with which one has to deal. To be told that the dam is higher than the Los Angeles City Hall tower by almost two hundred feet and almost as high as the Woolworth Building in New York challenges one's credulity — but facts are facts, and we are deeply impressed by the foresight, the courage and the ability of the men who made the dam a reality.

The power plants along the Niagara River, which were designed by McKim, Mead and White, are faced with native stone so as to merge them as much as possible into the background. Boulder Dam is frankly a harness put on Mother Nature. But it is a harness so well designed that it impresses one as might an embellishment in a great park. It is distinctly not just a dam nor just a power plant. The four intake towers are most pleasing in proportion and are well detailed, as are the two smaller elevator towers and the power plants six hundred feet below. These latter, looking from the top like insignificant boxes, are as high as a twenty-storied building and as long as a city block. One must get one's sense of scale in hand. And the turbine rooms seem almost of Carlsbad cavern dimensions. A wonderful sight, those enormous turbines in soft red and gray. So seldom do great or small engineering projects give esthetic satisfaction that Vitruvius Junior was led to compliment his host most profusely because of success in this as well as in the scientific field, and he then learned that Gordon Kaufmann served as consulting architect and was largely responsible for what so pleased us. A smile of appreciation for Mr. Kaufmann.

Lake Mead, a by-product of the Dam and the world's largest reservoir, is over a hundred and twenty miles long. For those who enjoy rugged scenery new thrills are to be had on a motorboat. It is not possible, by reason of natural vetos, but it would be interesting if Mother Nature's great masterpiece, the Grand Canyon, not far away, could be reached by navigation from Man's great engineering achievement, Boulder Dam.

If ever there was an anti-climax it is Las Vegas, Nevada. Perhaps it is not quite fair to stop there after having been so elated at Carlsbad Caverns and at the Dam. But it is a tremendous let-down.

As one motors from town to town, in the East as well as in the West, one cannot but be impressed by the utterly hopeless, raw ugliness of certainly 60 per cent of them. No evidence of imagination, of refinement, of desire for the beautiful. Just frankly ugly. It is distressing to those in Los Angeles who harbor ideals of civic beauty that it is these smaller communities from whence come many of our fellow citizens. Entirely honest and praiseworthy in every other direction, they have so little, if any, esthetic experience in the formative periods of their lives that, in later years, they are seldom annoyed by mediocre surroundings and do not even appreciate excellence when they live with it. These small communities, to a certain extent, will control the appearance of the metropolitan cities years hence. Would it not be a wise investment on the part of our large cities to send art missionaries to them so that all future city dwellers, wherever they may come from, will help toward a great ideal?

But ugly and mediocre as most of them are, open gambling is not one of their vices. At Las Vegas that seems to be the principal industry. One "club" next to the other — almost a dozen of them on the main street — invite you to try every kind of gambling device invented, and they all seem to do a thriving business. Vitruvius Junior is no prude. He has seen the world aplenty, here and abroad, and is not easily shocked, but he was more than ready to leave when the driver announced that the car was conditioned for the trip back to Los Angeles. No, there was not even a smile of compassion.

It is seldom that a well-known building is classified as of natural origin. Years ago Vitruvius Junior visited one of the petrified forests in the Southwest. The loquacious guide informed him that, shortly before, a great French scientist had been to the "forest" and, on returning, reported:

"Yes, sir, that is the greatest wonder o' nature I seen outside of the leanin' tower of 'Pysa'."

A friend of Vitruvius Junior came to Los Angeles a few years ago to become a permanent Californian by casting an anchor in the form of a residence. His attention was attracted to a so-called Mediterranean type of establishment which the helpful realtor described as "pure" Spanish. When asked for the proof of purity, said helpful gentleman answered:

"Yes, sir, we keep a man constantly in Spain who sends us monthly reports on the latest architectural developments."

PERSONALITY IN THE SMALL HOME

By DORIS SUMAN, Director
Doris Small Homes Studio of Barker Bros.

BECAUSE it points such a grim moral, I like to repeat the story of the enthusiastic homemaker who had the notion that to express her own personality in her house, she should furnish it all by herself, refusing to let any mere decorator give her one whit of advice.

So she set out with tremendous optimism. She attended a rousing month-end sale, where she found a Louis XV damask sofa that could be bought for a song. She bought it, even though it was covered in coral and turquoise, both of which colors she thoroughly disliked, and in spite of the fact that in her small home, classic French was about as fitting as cottage maple would be in a Georgian drawing room.

From there, she dashed hither and yon, sometimes going to furniture stores, sometimes to department stores, shunning always any proffered help from decorators, sometimes to little neighborhood shops "where the prices, my dear, were simply amazing," and once she even made it into a wholesale house, where a friend had gotten her a very special dispensation to buy "at cost."

After she'd spent weeks at voracious shopping, expressing her personality like mad, her little nest was at last feathered—at much more expense, incidentally, than she had dreamed it would cost her. And the whole job looked like a birthday cake. The colors left her cold, the rooms were "busy" instead of restful as she had planned, and the entire place had such an atmosphere of being overstuffed that the family began to develop symptoms of claustrophobia.

And then this woman-who-wanted-to-express-her-personality went to the professional for advice on how to correct the results of her spree of large-scale mistake-making. And what they all went through trying to bring order out of chaos is a long story; but briefly, the errors were corrected as inexpensively as possible and the result was a simpler, more interesting house, far easier to live in and far more expressive of her personality.

The moral of the story is just this: that a small home that really expresses its owner's personality, that is charming and livable, is not an easy achievement at all for the woman who has not had special training in decoration. Such a home is usually the result of the cooperation of the homemaker and a decorator who knows colors, fabrics and styles, and who can help his client to find those things, suitable for her home, which at the same time express *her* individual personality and tastes.

One of the commonest mistakes home-furnishers make is in being hesitant about telling the decorator exactly how much they can afford to spend. A decorator would far rather have a woman say frankly "I have $500 on which to furnish my entire house—what can I get for that amount?" than to have her

The residence of Mr. and Mrs. E. M. Bartlett in La Canada was designed by Marion J. Varner and decorated by Barker Brothers. The exterior is a conservative California style of brick, wood and stucco painted a putty color with a shingle roof designed around the rear garden and the view, the main rooms opening onto the porch with its barbecue. Olive trees and a lot sloping down to a ravine make an interesting landscape. The four-car garage flanks and protects the garden and the servant's quarters are a separate and convenient apartment. It will be noted that the bedrooms are on a higher level than the rest of the house, to fit the contour of the lot.

hedge and give only vague indications of her budget's limit. For once he has given a definite figure, he is ready to go to work in a practical way, eliminating those things which could not be included in her budget, showing her only that merchandise she can afford to buy.

Another mistake many a woman makes is in being afraid to tell a decorator what she likes personally, feeling that perhaps he will think her taste not of the best. But he must know what her general tastes in decoration are, if he is to help her to express her own personality in her home; if she is wrong about some of her ideas, he will make suggestions as to where a more artistic or more suitable plan might be followed; and if she is an intelligent woman she will be able to decide whether or not such features would fit into her idea of a livable home.

"I have $500 to spend on refurnishing my living room. I like modern things, but not the extremely modern . . . I dislike any kind of formality . . . I love fresh-colored linens and chintzes . . . I love rose tones, and blues, yellows and grays, but I can't stand turquoise, coral, jade, and reds . . . my room has a northern exposure, but I still want it to be in cool colors, even though the rules say I should choose warm tones . . . I like the new bleached furniture, but I'm not sure how they would look with the mahogany I have . . . I don't like Venetian blinds, and I'm not sold on the idea of all-over broadloom floorcovering!

Now there's the kind of frank confession a decorator likes to hear from his client! It gives him something to work with, a starting point for helping him to express his client's tastes and preferences, as well as his own skill as an artist and decorator.

Some women, we find, in planning refurnishing, do not realize how many of the old things can be modernized with fresh finishes and fabrics, to make them blend nicely with the new. When a budget is limited, it is often wisest to cut corners by slip-covering some of the furniture and refinishing other pieces, "splurging" on a smart background of good floorcovering and draperies. In this way, the setting has been prepared for further modernizing as the budget permits, and meanwhile, the room has been given a definite "lift" by the new background and rejuvenation of the old furnishings.

To return to the unfortunate homemaker who set out all on her own to express her personality, here are the steps which she should have taken, and which any small home-owner would do well to follow:

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In the living room an antique hand-hooked rug sets the color theme of beige, jade, turquoise and peach. Chintz draperies in a tree-of-life design repeat these colors. The sofa is turquoise damask, the striped chairs peach and jade. Vertical shelves flanking the fireplace have been skillfully handled and display some of Mrs. Bartlett's Chelsea and Staffordshire pieces. The mantel is pleasingly simple.

In the dining room wallpaper in yellow with bunches of artichokes and cherries is a background for antique mahogany furniture and a lovely hand-hooked rug. The curtains are white point d'esprit and the draperies a soft pink crash with edging of a darker shade.

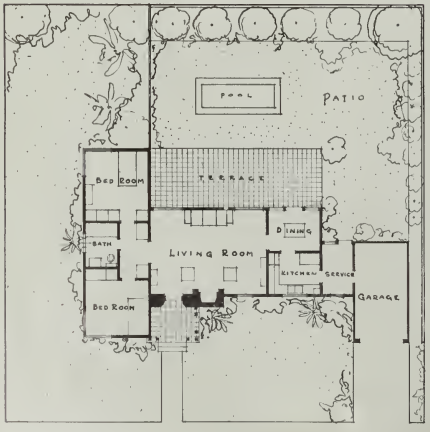
The pine-paneled den is in soft corals and browns with coral leather draperies. The floor covering is a fluff rug in browns, coral and eggshell. The neat little bar is adjacent. This room can conveniently be converted into a guest room or the bath serve as a powder room, making the plan livable and flexible.

THE RESIDENCE OF MR. AND MRS. GLENN MORREY

Santa Barbara, California

CHESTER A. CARJOLA, A.I.A.
Architect

This little home, built for two, uses the lot space to good advantage and with low lines appears rambling. Painted white, the window trim is red, the roof brown, the front door natural colored Korean Ash. In the living room a semi-tropical atmosphere is created in dusty blue, tiger yellow and straw. The walls are papered with Japanese grass cloth, the floor is covered with two large, hand-woven Sumatra mats. The large sofa is made of Korean Ash and covered with a Persian material called Korbag, hand-spun, hand-woven and hand-blocked in blues and yellows. The draperies are of the same material. The twin lamps are of hand-carved Hawaiian wood with shades of grass cloth, and an old Chinese watercolor, dating back a century and a half, is the only picture on the wall. The terrace is the outdoor living room of this small house and carries out the same feeling of restful, informal living. Heavy wicker furniture withstands the weather. A graceful banana palm grows by the wall, green vines cover the walls between the windows, and clumps of clover, intermingled with English Daisies, surround the pool.

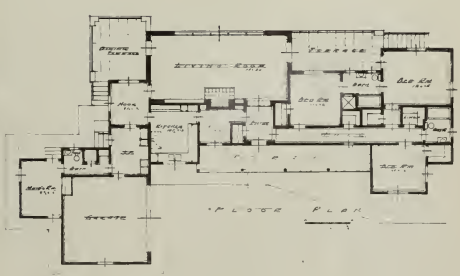


Located high above the town with a view of the entire channel, this early California type home settles in a clump of oak. Low, rambling, and livable, it is part stucco, part wood, in tones of buff and brown. The sheltered porch recalls the days of the hacienda and the whole effect is strictly Californian. The house is built below the surface of the road with a paved drive slanting past the front entrance into the concealed garage on the left. In the rear the living room opens onto two porches with a surpassing view of the town. A sloping lawn dotted with oaks completes the picture. The living room, large and comfortable, is furnished in no particular style but with a definite Oriental influence. The nest of tables is Chinese, the junk on the mantel is Chinese, rugs and coverings, urns and pictures and a beautiful screen are all Oriental.

THE RESIDENCE OF DR. SUSANNE PARSONS

Santa Barbara, California

HENRY W. HOWELL, A.I.A.
Architect



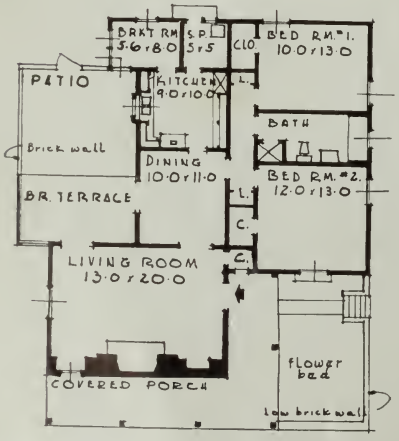
Photographs by Garnett

THE RESIDENCE OF MR. AND MRS. B. W. LANE

Altadena, California

HAROLD J. BISSNER, Architect

This small home makes no attempt to vie with the majestic sweep of the surrounding mountains but with its quiet charm and subdued lines fits in against them as an imposing background. The exterior painted an off-white is of pine boarding, brick and stucco with a natural shingle roof. Creeping vines help soften the simplicity of the architectural treatment while a profusion of garden and potted flowers add color. In the living room the fireplace wall of knotty pine has been carefully treated with limewater and beeswax and supplies the informality and livability so desired in the small home. The floor plan is simple and compact with a glassed-in terrace which can be reached both from the living and dining rooms and is further protected by the paved patio.



THE RESIDENCE OF MR. G. E. GILMORE
in Bakersfield, California

FREDERIC BARIENBROCK, Architect

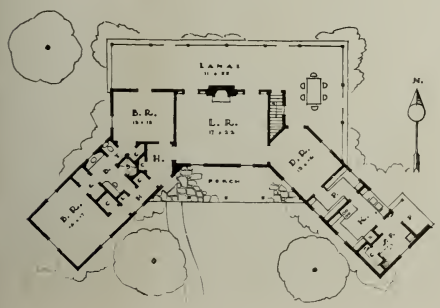
S. BARTLEY CANNELL, JR., A.I.D., Interior Decorator

Although one customarily expects the small California house to lean toward picturesque, rather rustic qualities, occasionally one encounters a refreshing deviation from this mold. This house is frankly a simple, small house, but by its very simplicity evokes an air of grace, dignity and charm more often associated with houses of a grander scale.

The plan was determined by the prevailing breeze which is from the northwest. The owner's bedroom, as well as the living room, take full advantage of the breeze. Forced ventilation provides air circulation throughout the entire house and this is augmented by intake and exhaust fans in the kitchen. Living in the summer months is largely confined to the lanai which then serves as living and dining rooms.

The exterior walls are of vertical boards and double-covered red cedar shingles which give a strong horizontal line. While all ceilings are high and there is ample attic space for complete air circulation, the eaves have been kept as low as possible to emphasize the horizontal lines of the house.

Colorings in the living room suggest the charmingly flower-bordered path of the exterior. Walls are a warm off-white, the carpet a soft smoke blue. The English floral chintz combines fresh greens, yellow, cherry, and smoke blue, while a note of clear light green is introduced in upholstered pieces.



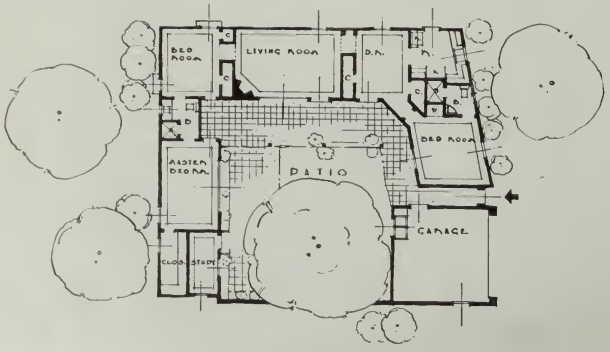
Photographs by Wayne Albee

THE RANCH HOUSE RESIDENCE OF LT. AND MRS. ARTHUR GALLOWAY

San Diego, California

CLIFF MAY, Builder

In the days of early California, ranch houses were built around a center courtyard both as a convenience and protection against marauders. Today the same plan affords privacy and assures outdoor living undisturbed by prying eyes. It is particularly well adapted to the small home situated within the city limits. This rancheria built at an approximate cost of $5,500 is an example of this type of home. Each room opens directly into the patio, providing the utmost privacy. Even the entrance from the street leads through a small passage into the courtyard.



The main room in this little house is the gay and intimate patio. A ranch bell originally from the Santa Margarita y Las Flores ranch confirms the carefully planned authenticity of layout and construction. A large olive tree casts its shadows and is a protection from the sun, and the profusion of potted geraniums provide strong color contrast against the off-white walls and dull red brick paving. Heavy wooden outdoor furniture is both satisfyingly Spanish and comfortable, while several small bird houses hang invitingly from the olive tree, although no bird should need further inducement than this charming setting to render its song.

A wide covered passage paved in uneven lying bricks and appropriately called El Corredor surrounds the patio and leads into the various rooms, permitting one to go from one part of the house to the other even on rainy days without disturbing the rest of the household. Here also is cool shade if the center courtyard becomes too warm. Each room has a large window overlooking the patio as if loath to part from the gay and colorful outdoors. With the exception of the bedrooms which have oak floors, the rest of the house has floors of tile which are kept brightly waxed. The furniture is mostly simple, heavy and in keeping with the Spanish atmosphere.

Photographs by Maynard Parker

SMALL HOMES and SMALL BUDGETS

By PRIESTLEY A. HORTON, Manager
Bullock's Bureau of Interior Decoration

A FEW years ago the small home was a real problem, not only from a structural standpoint, but from a furnishing angle, also.

Today we find a very different viewpoint. The small home has become one of our biggest assets in the building business, as well as in the home furnishing profession.

Why shouldn't a person building a small home have the same attention as one with a large home? After all, there are at least twenty small homes to every one of the large ones.

Let us look for a moment at the average people in the employed class. Maybe they have one or two children. Naturally they want a home in which to raise these youngsters. The income of this family will not permit of, let us say, a monthly outlay for housing of more than $30.00 to $45.00. That means a $3,000 to $4,500 home, based on F.H.A. tables.

What was to be done about this demand? The architects and the builders had the answer. The architects began to see just what could be done for a small amount of money and the answer may be seen in many locations in the beautiful small homes all over California.

Many builders have gone into undeveloped territories and have built communities through these small homes.

Today in many districts these homes may be bought for as little as $50.00 down and 1 per cent of the purchase price per month.

The most amazing part of all is the amount of detail and the good design involved in these homes.

Now that we have the house, what about the interior? Naturally, with all of this type of building going on, we in the home furnishing field found it necessary to build our stocks to meet these conditions, so the first thing to do was to go to the source, or the manufacturers, and tell them, "Here we have a beautiful little home of five rooms to furnish for not over $1,500 for everything, from stove and refrigerator to bedding."

The result is a packaged plan of decoration. Everything marked out, from colors of walls to the smallest ash tray. This plan may be carried out in its entirety, or one may purchase the bare necessities and then fill in until the ultimate result is obtained.

This "home makers service" is giving the client the benefit of many years of experience of the buyers and decorators, so that the small home may be as completely and correctly furnished as any of the larger homes.

Many of the larger stores throughout the country are acknowledging this to be the most important movement today and are building their stocks to meet these conditions.

In the final analysis, why shouldn't the person building a small home have as much style and correctness as anyone else? We in the profession believe they should. Especially here in California where the designing and furnishing of the small home is far in advance of the nation both in virility and originality of expression. By closely following the popular trends in small home architecture the furniture manufacturers in cooperation with the large stores are able to supply excellently finished furniture and accessories at prices that are within the reach of everyone. A limited budget is no longer a handicap to good taste.

This year the designs of such masters as Chippendale and his contemporaries are more in demand than any other type of furnishings. Authentic reproductions of these designs have been combined with new finishes, new upholsteries, and a simplification of the intricate carvings to make furniture that is genuinely livable and more in keeping with modern tradition. This furniture is particularly adaptable to the California Colonial and English architecture, while for the increasingly popular ranch homes the colorful and informal Early California furniture comes in a wide variety of designs.

However, style is only appropriate if it fits in with the owner's personality and tastes. The popular thing is not always right for the individual. Color schemes, draperies, furniture, and pictures should reflect individual personality and not the "popular." They may be using red velour draperies, but these would be wrong in an early Colonial room where a chintz is called for.

Even after a home has been decorated and furnished with the help of experts people insist on "moving things around." To do so is perfectly all right as long as certain rules of good taste are followed. Such as not putting a small vase in the middle of the grand piano where it looks completely out of proportion; buying a picture and hanging it against a very decorative wallpaper, or hanging too many of them in one room; another common failing is to bring in a piece of furniture for sentimental reasons, such as grandmother's rocking chair, she may have used it but she also used the coal stove and oil lamp.

Furnishing and decorating a small home is a simple matter if the owner will let a decorator give unity and simplicity to his tastes, and not let his desires go beyond his income. A home furnished out of harmony with the proposed budget does no more than reflect an insincerity in the owner's home life.

The house at 1801 North Pass Avenue, in North Hollywood, is called the "Home Makers' House." It's a well-sized two-bedroom home, and it has been furnished complete, from broadloom to breadbox, with linens, silver, china, built-in gas range, refrigerator and full quota of kitchen gadgets for $1,500 net. Of course, most people, buying such a home, would have some possessions of their own, if only ornaments and linens, which would materially cut the cost, but starting absolutely from scratch, the layout complete would cost $1,500.

The living room and small dining room are done in 18th century English with Dale green and Tokay red stressed. In the living room there is a Governor Winthrop secretary, several comfortable chairs, wall shelf and wall brackets, four tables, four lamps and numerous ornaments, broadloom carpet, and chintz draperies. In the dining room there is a junior style Sheraton dining group, silver, china and glass.

To show that today we gaily combine our periods and that our homes look the better for it, the master bedroom has been done in New World Modern, with colors of Dale green, Titian brown and mist blue. The daughter's bedroom is done in maple, with plenty of pink and ruffly curtains and a softly pretty hooked rug upon the floor.

Photographs by Miles Berne

THE RESIDENCE OF
MR. AND MRS. RALPH M. ALEXANDER

North Hollywood, California

WILLIAM ALLEN, Architect

This ranch type home is a pleasing version of the popular Monterey style that has proved so suitable for the Valley. The exterior is of natural brick and hand-split shakes which provide a contrast to the horizontal siding painted a light cream color. The garage is separate from the house and yet included under the same roof, making the line long and low and horizontal. The extended eaves protect the front terrace and the rear terrace where the reverse side of the fireplace forms a barbecue. The patio is paved and being protected by the two wings of the house makes an enjoyable outdoor room.

The living room has good cross ventilation and while it may have to serve as a thoroughfare, it is large enough to permit quiet corners out of the lanes of traffic. The fireplace wall has been paneled and painted to blend with the buff-colored walls and ceiling. The carpet is a light beige color and the draperies a bright, gay chintz in a large floral design.

Louvered doors open into the dining room where the window-height horizontal paneling and a modern wallpaper in red and gray create a pleasant atmosphere.

The kitchen is a housewife's delight. A Dutch door opens onto the terrace making a convenient counter for buffet or bar. Numerous cabinets have flush doors and gleam with white enamel. Doors and trim are white, the stove and refrigerator glistening white. The little nook in the corner makes a convenient working table and a cheerful spot for breakfast with its chromium table and red leather upholstery. Small red flowers in the wallpaper blend with the red in the linoleum on the floor and the reddish tones of the rubber drain boards. A gay little peasant towel completes the scene.

Photographs by Clyde Stoughton

THE RESIDENCE OF MR. AND MRS. J. D. RISING in Westwood, California

ULYSSES FLOYD RIBLE, A.I.A., Architect

Built for out-of-door living in the California climate, this Early American home is compactly planned around the axis of a three-way fireplace stack. Living room, bedroom and den all have fireplaces served by the same chimney.

This influence on the floor plan contributes to its compactness. The den may easily become the guest room since closet and bath open conveniently to a small hall. The front bedroom may even become the guest suite or even a studio for a writer or musician since the bedroom marked "servant" on the plan opens off of the front entry and is even appropriate for the master of the house.

Terraces are the outstanding feature of this field stone, shingle and plaster house. A door from the garage leads across a small terrace to the entrance. Another terrace at the front corner of the house makes a shelter for out-of-door lounging. The living room opens directly onto a wide terrace which extends around the back of the house, encompassing the den entrance in its scope. Even the dining room is accessible from the terrace.

Nice attention to detail is another feature. Dove cote decorations under the eaves, a weather-vaned cupola atop the garage roof, latticed porches and an old-fashioned fence all contribute to the simple charm of this home.

TWO SWEDISH PEASANT ROOMS

in the Bel Air Home of

MR. AND MRS. LOUIS R. NICOLETTI

Created by BOB ANDERSON, INC., Interior Decorators

Two small attic rooms under a shake roof were used for storage until they were converted into two charming bedrooms in the Swedish Peasant style. Combining early American pieces with a strong Swedish peasant motif, the rooms have a feeling of authenticity and extend an invitation of comfort to their guests.

The walls of the entry, which also connects the two rooms, are completely covered by murals done in broad bands of blue and white by Gordon Mosher. On a white background peasant women, brilliantly arrayed in native costume, are hurrying as if to market, dragging children and carrying baskets. On a blue background are men and boys, outlined in white and walking at random in the opposite direction.

The bedroom above is Dutch Cleanser white with woodwork in cobalt blue. A blue and red cornice scallops the room and the canopy mural behind the bed covered in red checkered gingham smacks of peasant chic. The chest and doors retain a provincial decoration in red, yellow and blue. The rugs are woven in red and white with a red fringe. Two comfortable modern chairs flank an old doughbox and are covered in dark blue chintz with flecks of white. Small chairs and tables in pine and of the period tone down the brilliant color, while old lamps and accessories furnish the necessary charm.

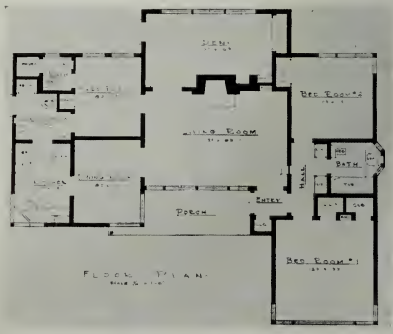
In the bedroom below the woodwork trim matches the Satsuma red of the flowers in the wallpaper, while the sleigh bed and chest of drawers sustain the pure white of the wallpaper background. Around the door panels and over the bed and chest a Swedish paint brush has trailed in reds and blues, creating a pattern of primitive character with great charm. The rugs are simulated hand-woven in faded blue and natural. The hand-woven draperies on a natural ground suggest the citron yellow which covers the chair with its high ears. The sawbuck table, washstand, and the two black stenciled ladder-back chairs with yellow seats are all early American and of the period. The streaked old pine lends a mellow glow, while the accessories in brass and copper give highlights and add much appeal. Plants grow with a satisfied greenness, and the antique clock ticks endlessly on its quaint shelf.

THE NORTH HOLLYWOOD RESIDENCE OF MR. AND MRS. LOUIS BENNETT

WILLIAM MELLENTHIN, Builder

Interiors by BARKER BROS.

A small valley home with simple horizontal lines. Built of stucco, wood and brick, it has been painted off-white with a shingle roof left natural. In the living room one entire wall is windows making it light, airy and with pleasant views of the outside. The den is an extra room which may serve as a rumpus room for the youngsters or with its wardrobe it may be used as a possible guest room. The front bedroom has an expanse of windows while the second bedroom is content with large corner apertures. The kitchen is very conveniently arranged and the corner window provides a cheerful outlook at a minimum of space. Below a detail of the dining room shows how charming the interiors of this house are and how effective simple furniture can be.



SMALL HOMES OF THE WEST

LIGHT FOR THE SMALL HOUSE

By FRANK A. HANSEN, Director
The Western Institute of Light and Vision

DURING the past twenty years, comprehensive research in the Science of Seeing has brought about a new appreciation of home lighting requirements. Where eye tasks are to be accomplished with comfort and eye strain is to be avoided, adequate levels of illumination must be provided. New concepts of artistic treatment of light sources, which see the combination of harmonious fixture design and efficient use of light, are now the sought-for objectives of the lighting equipment manufacturers.

Room by room, the average small home of today benefits greatly by the newer designs and studies which have improved the lighting treatment. This is well illustrated by the typical photographs which accompany this article, which were taken in the Matchless Electric Home now on display on Wilshire Boulevard in Los Angeles.

On arriving at this home, the guest knows he has reached the right house, because the lighted house number verifies it. He is greeted at the front porch by the soft illumination supplied by a lighted vertical panel beside the door. Inside, the entry way is well illuminated by a completely shaded modern bracket. The coat closet is supplied with automatic door switch. Since this closet does not reach the ceiling, a fluorescent lamp atop the closet supplies a soft glow of indirect illumination that one may find his way about with ease.

On either end of the living room, a continual trough supplies a cove for fluorescent lamps in a warm white color, providing a soft general illumination throughout the room. This is augmented, of course, with the "Eye Comfort" I. E. S. floor lamps, supplying adequate illumination for the critical business of reading.

Harmonizing beautifully with the modern treatment of the interior and the Swedish modern furniture, the fixture above the dining table is indirect. Above the table, at the bottom of the fixture, however, is a series of glass rods which enliven the design and contribute additional light to the surface of the table itself. A glass-shelved recess in the side of the dining room is well lighted from a soffit panel above. The outdoor covered dining terrace which adjoins the dining room is artistically treated with a lantern-type weather-proof ceiling luminaire. This serves well to supply decoration and illumination in the same operation.

The breakfast alcove is brightly and cheerfully lighted with a ceiling fixture which takes on the architectural characteristics of the room, being assembled in plate glass discs and glass rods. This room is round, and includes a round, plate-glass-topped table. The outer curved wall consists largely of windows . . . thus the lighting equipment supplies the desired "cheerful" illumination and, at the same time, provides an architecturally correct note that is entirely in keeping with the treatment of the room.

Adjacent to the breakfast alcove is the buffet-bar. A vertical panel of flashed-opal glass backs up the glass shelves above the buffet; this panel being indirectly illuminated from behind by lumiline lamps. This treatment provides a luminous background for the shelving, supplying good illumination with the desirable low brightness of the light source. The wall above the serving area of this buffet is equipped with a shielded bracket fixture, also in keeping with the breakfast alcove fixture.

The well-designed kitchen employs the popular U-shape arrangement of the three centers of food preparation. If ever there were a place which requires good illumination, the kitchen is it! Recessed panels are installed above the sink, also above the working counter at the opposite end of the kitchen. Reflectors using lumiline lamps are fastened to the front edge of the dish cupboards in such a way as to be directly above the working surfaces of the other counters in the room. The stove, of course, is equipped with its own individual lamp and reflector and the general illumination is supplied by a center ceiling fixture of diffusing type.

The service porch is supplied with a good intensity of diffused-direct illumination from a modern ceiling luminaire, and the treatment of the hallway is the same, except that in the latter instance the fixture aids in the decorative plan.

Opposite the tub in the bathroom, a shielded wall bracket supplies general illumination, which is augmented by a recessed prismatic lens unit above the wash-bowl center of the Pullman type lavatory unit. Each of two bathroom wall cabinets is equipped with 12-inch lumiline lamps, which directly light the sides of the face for shaving or make-up. The man of the house will tell anyone listening that the "shaving zone" is the most important lighting problem in the home!

In each of the bedrooms, general illumination is supplied with central ceiling luminaires which are harmonious to the decorative treatments employed. This is the ideal way to illuminate a bedroom, but one must use judgment in selecting such fixtures, to make sure that it will not have uncomfortable brightness on the eyes of the person lying down. But good general illumination is quite desirable for the bedrooms, which become fitting and dressing rooms on occasion. The wardrobes of each bedroom are lighted automatically when the doors are opened, as is the case in other closets of the home.

Of unusual interest to the lady of the house is the mirror lighting in each bedroom. A flood of diffused, overhead illumination is supplied from recessed panels. At the flick of a switch this illumination is changed from that of ordinary Mazda lamps to that of daylight. In other words, the lady may see how she looks, either by day or by night. This is a feature which has been commented on frequently by feminine visitors to the Matchless Home.

The bedrooms are further supplied with ornamental dresser lamps, and these rooms, together with the bathroom hall, have small night-lights recessed in the wall near the baseboard, which provides a low intensity of illumination at night, a necessity if barked shins are to be avoided.

Built into the eaves are exterior flood lights, controlled by master switches from within the home. One of these switching locations is the master bedroom, providing protection for the owner against prowlers.

Circuits are provided to supply electricity to the garden. Here, the lighting becomes a part of the background, with the equipment taking on natural forms. Lights are concealed in tulips, cat-tails, birdhouses, under lily-pads and in a score of ways which defy the casual observer. The garden electrical circuits also supply light for such evening games as badminton and table tennis.

In providing for the illumination of the smaller home, it must be remembered that each room has a

(Continued on Page 36)

Photographs by Dick Whittington

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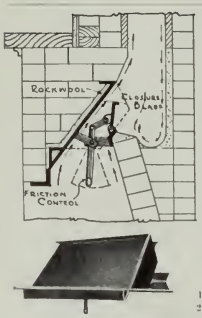

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THE RESIDENCE OF MISS INGA HOWARD

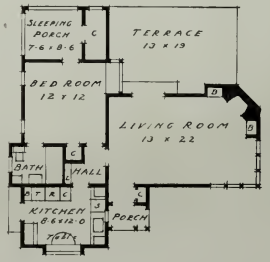
in Pasadena, California

KENNETH A. GORDON, Architect

An example of the small apartment-type house designed for a person living alone. Moderate in its first cost, such a house is moderate in maintenance expense and is easily cared for.

The exterior is of stucco painted an off-white with a shingle roof. The living room has a large corner window and a corner fireplace where the wall done in clear white pine has been painted and over-glazed in a light tone making a pleasant corner with bookcases and cabinet space. French windows lead out to a generous terrace overlooked by a protruding window in the bedroom with a window-seat and cabinet space below. The bedroom also opens into a healthy sleeping porch.

The kitchen has been carefully planned with efficient closets and cabinet space. A concealed laundry tray eliminates the usual service porch. Under the bay window is a drop-leaf breakfast table, a cozy, cheerful place for informal dining.



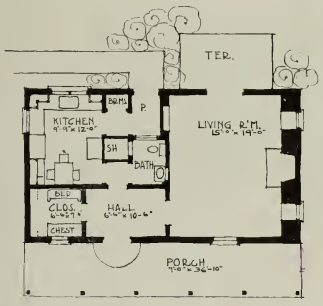
Photographs by W. P. Woodcock

THE FARM HOUSE OF MR. GEORGE WINDER

in Salt Lake City, Utah

GEORGIUS Y. CANNON, Architect

A petite little house of extreme simplicity and an almost Puritan exterior. Within, however, the detail while Colonial and in keeping with the exterior is unexpectedly sophisticated and charming. These might be bachelor quarters with a flair for entertaining. Recently this wee house has added two bedrooms, an additional bathroom, half a dozen closets and a farm office, growing as the occasion demanded.



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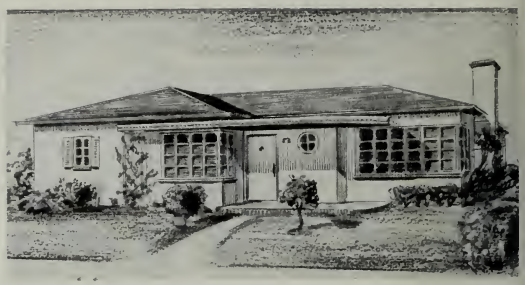
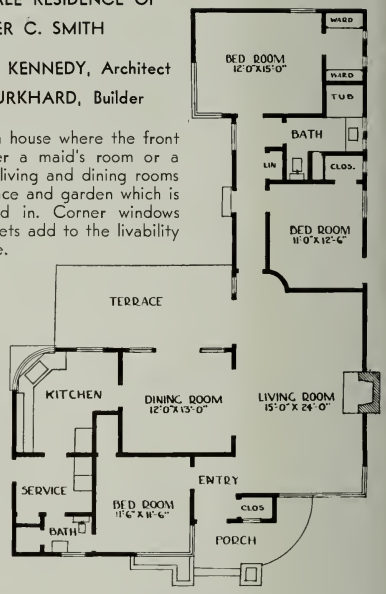


THE GLENDALE RESIDENCE OF
GROVER C. SMITH

RAYMOND M. KENNEDY, Architect
PAUL L. BURKHARD, Builder

A three bedroom house where the front bedroom is either a maid's room or a guest room. The living and dining rooms open to the terrace and garden which is completely walled in. Corner windows and spacious closets add to the livability of this small home.



THIS MONTH IN THE GARDEN

(Continued from Page 14)

There is still time to do some planting in the bare places. Zinnias will very likely give as good results as anything that can be planted now, although asters will give average results. Scabiosa, salpiglossis, annual phlox, pentstemon, ageratum and lobelia will all be worth while.

If you enjoy growing things from seed this is the month to start for early fall plantings. Primroses, cinerarias, pansies, and violas are among the popular fall and winter flowers, and by seeding now one can get them well started for the early winter garden. There are numerous perennials which should be started this month. The following will be among the better ones to plant: anchusa, agathea, coreopsis, Canterbury bells, columbine, carnations, gaillardias, hollyhocks, perennial larkspur (delphinium), lupins, pentstemon, nierembergia, salvias, and shasta daisy.

This will be a good month to make a list of the roses you may want to plant next spring. Flowers will be very good and you can determine the varieties that stand the sun and grow well through the summer, also the colors that you like most. There may be vacancies in your shrubbery borders that you would like to fill; at this time of year you can really see them at their best and by a little observation find just the ones that you will enjoy most. Planting of established shrubs can be done as well now as any time. They require careful handling and thorough watering but otherwise little more care than in the spring.

We have noticed the fuchsias lately and think it a good time to select them. There are so many good ones now that one can have quite a collection and still have a variety of color and types of bloom. For the shady places that are empty we suggest the tuberous rooted begonias. Plants of these are available and few flowers give so much pleasure when they are well cared for.

A SMALL MODERN HOME

CHURCHILL CONSTRUCTION COMPANY, Builders

Perhaps tiny is more suitable for this small frame house yet it is worthy of attention. The dining alcove is part of the living room yet placed to take advantage of the large front window. Cabinet space serves the double purpose of forming an entry and protecting the alcove, thus relieving an abrupt entrance into the living room.

COTTON TAKES THE LEAD

(Continued from Page 3)

Badminton clubs are constantly forming, tennis has never lost favor, and these active sports require special clothes. Among the new items are well-cut, knee-length dresses as substitutes for shorts. Dots, checks and stripes are popular for these outdoor things and one design in striped percale in blue and white has a gathered skirt and "little girl" suspenders over a puffy peasant blouse of white, with a waist-length sweater in color as a good accessory. Golf is a much more serious affair and for this game each woman selects the costume which gives her the greatest freedom, usually a well-fitted skirt and a pleasing sweater.

With racing at Inglewood and more to come at Del Mar, sport clothes are nearing the gate in perfect alignment, but each entrant wants first place and demands to show at least. The designers do their best to produce something new in spectator sports, which they term "classics." These are simple but well cut and lend themselves obligingly to colorful and individual accessories. And of the latter there is always something new, a lapel ornament, an unusual flower, a new fastening for the bag, while the bag itself can be a tower of strength, not only in its agreeable color but in size. Bags are big. Good roomy containers, guaranteed to hold all the necessities for any afternoon at the track.

Through the summer vacations will be sought by motor, train and plane, and will include one or both of the big Fairs, the National Parks, the mountain and lake resorts, as well as those that dot the shores. With a street ensemble, jacket or long coat, blouse and skirt, a woman is well equipped for the travel trip but the destination and the entertainment involved must govern the remainder of the wardrobe. Jersey is one material in which a traveler may place faith. It is good in all go-about frocks, may be had plain, in checks, stripes and in small designs, and lends itself to combinations. If dressiness is desired, choose a draped jersey with feminine accessories.

Going-away dinners are gaining in popularity when held at the new Union Station at Los Angeles, and for these functions the hostess may still stick to the cottons, using shirtwaist or jacket frock in silk or crepe, or one of the new knits. In cut and fold some of the new evening gowns are very feminine, crisp and ruffled, and have a decided appeal. Jackets are popular with these, and through careful selection the short jackets of the afternoon and evening frocks may be interchanged, thus providing variety. For the sea-food dinner at Fisherman's Wharf in San Francisco, and which positively must be included in any visit to the Fair, a good, warm topcoat is the most necessary item. Tweed, jersey or knit may serve but cotton, for once, would be a trifle inadequate if a fog blew in—even in the new swank places which, after all, don't really belong to that last stand of Bohemia, Fisherman's Wharf.

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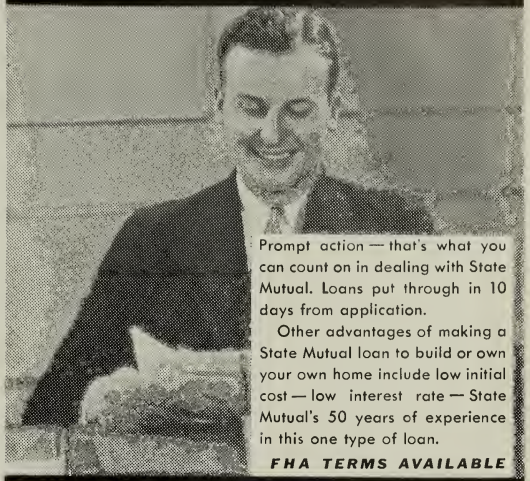

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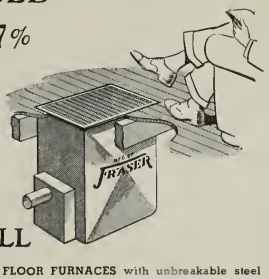

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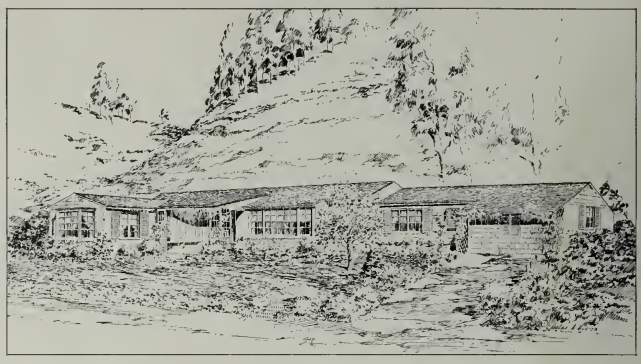
PERSONALITY IN THE SMALL HOME

(Continued from Page 17)

1. Decide approximately how much can be spent on each room.
2. Have some general idea of the type of home preferred.
3. Be frank about budget, likes and dislikes, and where good advice on furnishing a small home can be obtained.
4. Become acquainted with one decorator and *stay with* that person throughout the furnishing program, returning always to him for any later additions to the house, for he knows your problems.
5. Be frank about budget, likes and dislikes, and don't be afraid to reveal your personal decorating taste, even if you aren't sure whether it's good.
6. If you can't afford to refurnish all at one time, have the decorator make a complete plan anyway, to be followed in future purchases. A five-year plan of modernizing, for example, is a very practical idea.

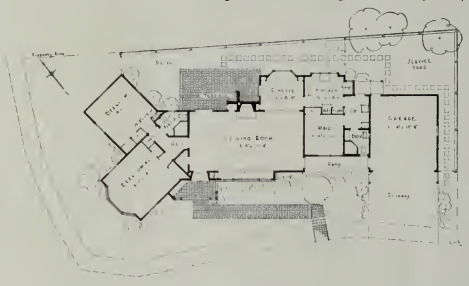


THE RESIDENCE OF MISS ELIZABETH M. LUM

at Emerald Bay, California

CHARLES A. HUNTER, A. I. A., Architect

On a high sloping terrain facing southwest the living and bedrooms have a view of the ocean, and the kitchen and dinette get the morning sun. The plan provides maximum exposures and cross ventilation and the terrace in the rear is private, protected and accessible from the kitchen. The design of the house is Delaware Colonial adapted to California and the site. Built of wood frame, it is plastered inside and out with brick veneer on the bays, and roofs of thick split and resawn cedar shingles.



LIGHT FOR THE SMALL HOUSE

(Continued from Page 31)

variety of uses, and that it must, therefore, have lighting which is adaptable. The dining room is used for family dining, for entertaining, sometimes for games and, in many cases, it becomes the study hall for school home-work. The living room is a restful place to sit and visit, a place to read, to play games . . . or when a lot of people are in for a party, it becomes the center of activity. Care should be given to provide *lighting flexibility* in all multiple-purpose rooms.

The Science of Seeing has proved the necessity of adequate illumination for seeing tasks such as all reading, sewing and other close eye-work. *Suitable lighting intensities* should be provided wherever such seeing tasks are involved.

Modern residential illumination does not permit a single unshaded bare lamp in the home. The brightness and contrast are too much for the eye and tend to destroy any harmonious effect that might otherwise be obtained. This is also true for colored bulbs, since they distort the carefully selected color and decoration plan.

Fortunately, the manufacturers of lighting equipment have been keeping pace with the increasing demand for better and more artistic home illumination. Better fixtures are available today than ever before, fixtures which harmonize with architectural and decorative plans and which beautify the sources of light while being efficient in distributing illumination. New materials and new standards of workmanship have made this possible.

Good lighting offers much to the small home of today!

AN ARTIST IN THE WILDERNESS

(Continued from Page 8)

Months passed. Twice his application for the Fellowship was denied. Finally assistance came, in the shape of a Carnegie grant, and he went to London to complete his studies of the history of intonation at the British Museum, and to build his organ. He was intent on producing a penetrative musical work, a record that would substantiate his belief that his system increased musical resources; for not only had he fulfilled his own needs with this system, but at the same time provided a new medium for other modern composers.

In the meantime the Monophonic reed organ had been built. The keyboard of the instrument was designed for a new hand-technique, taking into account the increased number of intervals to the octave. The ingenuity of key arrangement makes it possible to play a chromatic run as easily and rapidly as it can be executed on the conventional piano. A unique innovation is contained in the separate "diamond" of keys for the left hand, where all the more important major and minor chords are condensed for *facile* playing while the right hand may also produce chords or carry the melody in the main body of the keys.

Organ and research completed, the composer turned again to America, prepared to resume the battle to bring his music before the public. Three years have elapsed, and the battle is still on.

"People are timid of things they don't understand and few can imagine a value beyond their immediate experience," he writes.

And so, because the progressive artist can do nothing else, Harry Partch looks to the future.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

OLD SPANISH DAYS at Santa Barbara are dated by the moon, since a full moon must add the requisite romantic flavor to the recreation of the days and nights of old. The current Fiesta opens August 2, with a reception at the Old Mission. August 3 the Historic Parade is seen at 3:00 p. m., and this includes a magnificent display of fine horses. August 4, Stock Horse Competition, riding and roping contests at Pershing Park. August 5, Children's Parade. Each night the pageant, "Nacimiento de Santa Barbara (Birth of Santa Barbara) is presented at the County Bowl at 8:00 p. m. At Lobero Theater the fiesta play is presented nightly.

VENTURA COUNTY FAIR is held August 8-13 and is widely known and acclaimed, as it holds high rank among events of this character.

SADDLE HORSE ASSOCIATION announces a Rodeo at Hollister, August 18-20, under the auspices of the Rodeo Association of America, also the San Benito County Horse Show.

CENTINELA DAYS, the annual fiesta at Inglewood, is held through August 5 and includes a pageant-play in the outdoor amphitheater, parades, vaudeville, and outdoor dancing in the evening at Grevillea Park. The festival celebrates the discovery, 300 years ago, of Centinela Springs, valued by the Indians and early settlers.

AT DEL MAR TURF CLUB the third annual race meeting opens August 2 to continue through September 4. The racing is under legalized parimutuel. Bing Crosby is president of the club.

NAVY RELIEF CARNIVAL is held at the Naval Training Station, San Diego, August 24-26, and is rated among the big military spectacles of the Coast. There are military drills, sham battles, aviation events, an illuminated yacht parade, a carnival, dancing, and vaudeville.

CLAY COURTS Tennis Championships of southern California are held at San Diego, August 3-6.

A GOLF EVENT of the year is the Amateur Championship of the California Golf Association, which is held at Pebble Beach, August 21-27.

RIVIERA COUNTRY CLUB announces the Invitational Golf Tournament is held August 7-13.

A MODEL AIRPLANE MEET is held at the abandoned airport, San Gabriel, August 19. The event is sponsored by the Kiwanis Clubs of Sierra Madre and San Gabriel.

ANNUAL Water Ski Tournament at Lake Arrowhead is scheduled for August 19, with contestants out for practice early and late. The sport was introduced at the lake by Norman Goss several years ago, and added impetus was given by Siegfried Engl when he introduced the art of barrel-jumping to the mountain skiers.

JUNIOR Metropolitan Tennis Tournament, sponsored by the Los Angeles City Playground and Recreation Department, is played August 16-20 at Griffith Park Playground Courts.

ASSISTANCE LEAGUE of Los Angeles will sponsor a series of current events talks at the new Playhouse in the early fall. Mrs. Arthur Blake (Marguerite Harrison) is the speaker, and she is abroad during the summer gathering material for the talks, which open October 19. The proceeds are to go to the various charities of the League.

MEMBERS of the Women's Breakfast Club, Los Angeles, meet at breakfast at the Bel-Air Sycamores, August 30, when Mrs. Gertrude Koenig gives a travel talk. The nine board members meet for a monthly conference on the second Monday of each month. August 14 is the current date.

LA FIESTA DE SAN GABRIEL is held September 2-4 and marks the 168th anniversary of the Franciscan Mission. It also celebrates the birthday of Los Angeles, which was founded September 4, 1781, by colonists who marched across the valley from the mission. The tamed old plaza is the center of the festivities. Programs include a major parade, reception for pioneer families, Fiesta Ball, a Symphony Concert and free tours of the mission. Fiesta play in patio of the mission nightly.

An arrangement of leaves whose Oriental feeling is increased by the circular disc in the background and the small colorful figure. Accessories from the shop of Correa Kerns in Los Angeles.

FLOWER ARRANGEMENT

By WILLIAM MOORE

WE FIND ourselves placed in a world of realities—some beautiful, some ugly, some hostile, some friendly. The artist, in the ordinary sense of a picture maker, draws his material from this world of realities, correlates and juxtaposes elements, and informs his whole composition with that fire of brush which is the soul, the essence, the spark that makes the finished work worthy of the saintly title of "art."

We may have paint, charcoal, watercolor, stone, terra cotta, or any number of a near infinity of things with which to express an artistic impulse; conversely, we have the materials of nature itself with which to work—trees, rocks, shrubs, moss, ferns, flowers, leaves, and grasses. When one takes up these immediate materials of nature, however humble, places them in composition, observes the principles that guide the hand of the designer of "high art," one is literally making an arrangement of nature. "Flower arrangement" is an inapt, misleading, and confining phrase to use to describe the technique of "painting" with natural materials.

We are careful in our cultivation of nature in gardens, encouraging the most fragrant, the most colorful, the most charming fruits of nature. But we are short-sighted. We transport some few fragments of nature from the garden into our homes, put them into a bowl of water. After a few days we regret the fading flowers, toss them out, replace them with others. But still we are short-sighted.

Accident poses natural elements in a breath-taking manner. There is probably not one of us Westerners who has not been held spellbound at the sight of the blue-white sea churning over wet, dark green rocks that higher up rose into violet-blue hills touched, perhaps, at the top, like the heads of the gods, with a fringe of yellow-orange sunlight, the last of the day. Undoubtedly, along a dusty highway somewhere we have caught a hasty vision of a fascinating color in a clump of weeds or of an oddly bewitching shape in a rock. "There is beauty," we exclaim, "if only I could paint it! There—there—and there is beauty!" We moan and fret, we are tormented daily and endlessly by the multiform beauty around us which we recognize and enjoy, but which we find elusive, always fleeting, tantalizing. In reality, it isn't that beauty is so ephemeral, it is ourselves who are fleeing from beauty in the almost stubborn manner in which we fail to make the best use of the natural material in the world about us. In "flower arrangement" we may in some manner, at least, arrest the superb qualities of beauty in the natural world. "Flower arrangement" becomes something of a panacea for our short-sightedness.

The color of a rock fascinates us, the curve of a branch, the restless pattern of leaves intrigues our fancy, excites us as much as the interesting life of brush strokes we find in a favorite painting. The line of wild grasses, the effulgence of a weed on a vacant lot is as gleamingly beautiful as the spot of color that interests us in a newly acquired watercolor. We bring them all home, set them up, arrange these simple, beautiful, living parts of nature in a manner that will display their beauty to advantage, and there we will have a new enjoyment—working with nature itself to create a heightened aspect of beauty. Painting nature is an art, a rare art that has its own genius; accomplishing art in the display of nature as nature is another equal art.

To repeat, "flower arrangement" is not the proper title to tack on to this technique of arranging flowers. Flowers are only incidental elements in the arrangement, often unnecessary, often out of place, often superfluous, often

(Continued on Page 11)

AQUATIC EVENTS during the month are varied:
August 6, Rough Water Swim, Pacific Beach, San Diego County.
August 6, Annual Aquaplane Race from Catalina Island to Manhattan and Hermosa Beach, a 30-mile course across channel waters.
August 13, "Flight of the Snowbirds" at Newport Harbor, known as the world's largest yacht race.
August 19, Junior Aquatic Meet at Newport Harbor.
August 20, Annual Rough Water Swim at La Jolla. This is a mile race, starting from the pier at Scripps Institute of Oceanography and ending at the cove. Paddle-board, yacht races, and other water sports mark this event.
August 25-27, Annual Newport Harbor Race Week. Sailing event for Stars, PC's, PIC's, 6 and 8 meters, R's, schooners and all types of pleasure craft. Reunion for yachtsmen from all Pacific Coast ports.
August 13, Star Class Races. Summer series and small boat point score races.
August 20, Commodore's Trophy Race.
August 24-27, Snipe Internationals, L. A. Y. C.
August 26-September 4, Pacific Coast Championship Regatta at San Francisco.
September 2-4, Mile High Regatta, Lake Arrowhead. Series of sailing and speedboat races between members of Lake Arrowhead Yacht Club.

STATE FAIR at Sacramento, one of the oldest and most successful events of its kind in the country, opens September 1 and continues through September 10. Has all the usual fair features, with a horse show of the best. The art exhibit is notable.

ANNUAL MISSION DAY is held at Lompoc, September 4. Fiesta at La Purisima Mission, which was founded by the Spanish Franciscans in 1787 but was practically obliterated through various catastrophes. Recently it has been restored and is now a State monument. The gardens are unusually fine and worth a visit.

SUMMER GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association, on each Friday in August. Additional tours are occasionally sponsored on Tuesdays. The gardens are selected according to the planting, as it conforms to the various seasons.

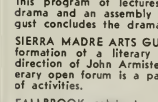
FIELD SCHOOL of Natural Science holds the sixth annual session, August 7-18, at Santa Barbara. Conservation of Natural Resources is the general theme with which all courses are correlated. The summer vacation school is under the direction of seventeen recognized specialists in Natural Science. Field observation, laboratory demonstration and group discussion under the auspices of Santa Barbara State College, for California teachers, parents and organization leaders.

DEPARTMENT OF RECREATION, Pasadena, sponsors a series of afternoon shows at the Civic Auditorium on Wednesdays, free to the public, through August 16. The shows and dates are: August 2, Showboat Minstrels; August 9, Dance Pageant; August 16, Talent Search finals.

DRAMATISTS' ASSEMBLY at Stanford University continues through August 5, and is designed for people of the theaters, teachers, students and friends of American drama. This program of lectures and readings in drama and an assembly week in early August concludes the drama contests of 1939.

SIERRA MADRE ARTS GUILD announces the formation of a literary section under the direction of John Armistead Collier. A literary open forum is a part of the program of activities.

FALLBROOK celebrates on August 20 the completion of a 53-year struggle for an abundant water supply.



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COMMERCIAL FLOWER FIELDS or Seed Farms may be visited and enjoyed in the late summer, long after the wild flowers are gone. Motorists may leave the main highway at Santa Maria and visit the great fields near Guadalupe, here are acres of deep violet, rose-color, all the tones of orange and yellow, deep blue and wine. There are petunias, calendulas and snapdragons, as well as many more varieties in the Waller-Franklin and McDonald acres. Extensive fields surround Lompoc, where the Badger and the Burphey plants are located. Another field of beauty is seen between Solvang and Buelton, where verbenas are flamboyant.

MUSIC

SYMPHONIES UNDER THE STARS open the fourth week of music at the Hollywood Bowl with the delightful comic opera, "Merry Wives of Windsor," under the direction of Richard Lert, August 1. Jose Iturbi is the conductor and soloist, August 3, and Albert Coates conducts the regular symphony, August 4. A special event, August 5, features Benny Goodman and his orchestra, the proceeds of this concert to go to the Orchestra Continuance Fund. The schedule follows the usual rule, presenting operas and ballets on Tuesday nights, soloists on Thursday, and the regular symphonies on Fridays. Artur Rodzinski and Otto Klemperer conduct the orchestra during the final weeks of the symphonies.

DRAMA AND MUSIC FESTIVAL of Santa Barbara County provides a series of three events at the County Bowl:
August 12, Los Angeles Philharmonic Orchestra (Hollywood Bowl Orchestra); Albert Coates, conductor; Alec Templeton, composer-pianist, soloist.
August 19, Lawrence Tibbett, with Symphony Orchestra; Henry Svedrofsky, conductor.
September 2, "I Pagliacci," presented by San Francisco Opera Company, also San Francisco Opera Ballet.

MIDSUMMER NIGHT SYMPHONIES continue at the Ford Bowl, Balboa Park, San Diego, each Tuesday and Friday to August 18. Lilian Steuber is the soloist, August 6, playing the D major Haydn piano concerto and Loeffler's "Pagan Poem," under the direction of Conductor Sokoloff.

COMMUNITY MUSIC ASSOCIATION of Redlands, founded by Mrs. George Mullins, continues the annual season of summer concerts at the Redlands Bowl, with concerts twice each week. The announcements are:
August 11, Federal Symphony with Volya Cossack, pianist.
August 18, Clemence Gifford, contralto, and Roger Aubert, pianist.
August 25, Earnest Blecher Dancers.
August 29, The Riverside Opera Association presents "The Sleeping Queen," with Sutro-Seiler Studios ballet.
September 1, Thora Maithaison, soprano; Kato Mendelssohn Szekley; Roderick Krohn, violinist; Mrs. Hennion Robinson, accompanist.
September 8, Symphonic strings and harp ensemble and a cappela choir under Benjamin Edwards, with Lynn Shannon as narrator.

GREEK THEATER, University of California, Berkeley, presents Half-hours of Music on Sunday afternoons during the summer season. The programs include:
August 13, Maxim Schapiro, pianist.
August 20, Julian Oliver, tenor.
August 27, Michel Markiewitz, pianist.
September 3, The Cecilian Trio, Modesta Mortensen, violin; Rebecca Haight, 'cello; Isabella Arndt Hesselberg, piano.

SANTA BARBARA BAND, under the direction of Eli Farney, presents a weekly Wednesday night concert at Plaza del Mar.

MUSIC ARTS SOCIETY of Santa Monica sponsors a series of "Symphonies by the Sea" at the Open Air Memorial Theater on the Santa Monica High School campus for the summer season.

MUSIC AND ART FOUNDATION, INC., of Los Angeles announces a dessert-bridge, August 9, in the garden of the president, Mrs. Louis Conrad, for the benefit of the scholarship fund.

SYMPHONY ORCHESTRA of Vancouver, under the direction of Allard de Ridder, its founder, is providing a summer season of concerts.

NEIGHBORHOOD MUSIC SCHOOL, 412 South Boyle Avenue, Los Angeles, under Executive Director Pearl Odell, keeps the 250 pupils occupied during the summer months by arranging chamber music and ensemble playing of all kinds. This settlement school provides lessons for children of talent who cannot afford to pay a teacher.

OPERA CLUB, recently organized in Santa Barbara, under the direction of John Britz, will present "The Chocolate Soldier" as the initial performance.

PHILIPP ARBAS, Dutch 'cellist, is heard in a series of Saturday evening recitals at El Encanto Hotel, Santa Barbara, with Frank Engleman as accompanist.

SUNDAY AFTERNOON concerts continue at the Sigmund Stern Grove, Nineteenth Avenue and Sloat Boulevard, San Francisco. These are presented by the Sigmund Stern Music Festival Committee, sponsored by the San Francisco Recreation Committee, and the admission is free. The programs are unusual and recently included the first Swiss Yodeling Tournament to be held in this country. It was sponsored by the Swiss Singing Society and the participants included groups from Los Angeles, Seattle and Tacoma, as well as San Francisco.

MUSICAL ARTISTS OF AMERICA present two concerts this month at the Montecito Country Club. August 7, 8:30 p. m., Radiana Pazmor, contralto, is heard, and the evening of August 10, Mildred Couper, pianist, gives a program which includes her own quarter-tone compositions for two pianos, assisted by Violet Koehler; also one Debussy group on the electronic piano, and two groups on the Steinway.

TREASURE ISLAND CONTEST, under the auspices of the music committee of the California Commission for the Golden Gate International Exposition, is held in early August with the finals the week of August 21. The contest is open to singers from 18 to 26 years of age, and to pianists, violinists, 'cellists and harpists of any age up to 22. Gaetano Merola, director of the San Francisco Opera Association, is in charge.

INTERNATIONAL BAND of San Francisco is sponsored by the San Francisco-International Arts Foundation and is a symphonic organization with instrumentation adequate to perform compositions from the entire range of music. The personnel comprises well-known soloists and performers trained in symphony orchestras. The Arts Foundation has selected Frederick Preston Search and Arthur Winn as associate conductors to establish and lead the Band. Judge George J. Steiger is chairman of the board of the Foundation.

CIVIC OPERA ASSOCIATION is a new organization of Pasadena, containing former members of the Pasadena Grand Opera Company, and is headed by the musical director, Umberto Martucci. The opera, "La Traviata," will be the first presentation, about September 15.

Beautifully simple china, glass, silver have a beautifully simple setting in the enlarged and remodeled shop of Zacho in Los Angeles, which has just been designed and completed by Kem Weber.

MARIN MUSICAL CHEST presents the second concert of the series at Forest Meadows of the Dominican College at San Rafael, August 13, at 3:00 p.m. The program is a joint recital by Vivian della Chiesa, soprano, and Mario Chamlee, tenor.

CONCERT SERIES at the War Memorial Opera House, San Francisco, continues with "Carmen" in concert form, and the tone poem Heldenleben, Friday evening, August 4. The soloists are Joyce Zickhardt, mezzo-contralto, Lucy Day, soprano, and John Howell, baritone. Giulio Silva conducts both the Federal Chorus and the Federal Symphony Orchestra in the excerpts from Carmen.

VIRGINIA MORGAN, harpist, gives a recital, August 4, at the San Francisco Building, Treasure Island.

FOR THE OPERA SEASON at San Francisco, General Director Gaetano Merola announces definite performance dates. A regular season of ten performances and a popular series of four make up the program for the season. The popular series includes repeat performances of two regular series operas and two not included in that series.
October 13, "Manon," conductor, Merola.
October 16, "Die Walkure," conductor, Leinsdorf.
October 18, "Madame Butterfly," conductor, Papi.
October 20, "Tristan and Isolde," conductor, McArthur.
October 23, "Rigoletto," conductor, Papi.
October 25, "Il Matrimonio Segreto," conductor, Leinsdorf.
October 27, "Otello," conductor, Merola.
October 31, "Tosca," conductor, Papi.
November 2, "Barber of Seville," conductor, Merola.
November 3, "Fidelio," conductor, Leinsdorf.
In the popular series the dates are:
October 21, "Cavalleria Rusticana," conductor, Papi.
October 24, "Die Walkure," conductor, McArthur.
October 29, matinee, "Rigoletto," conductor, Papi.
November 4, "Il Trovatore," conductor, Papi.

GOLD SHELL CONCERT SERIES is sponsored by the Pasadena Department of Recreation and presented Tuesday and Thursday evenings throughout the summer.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, is finding the Midsummer Drama Festival of increasing interest to the public. The series of plays by Maxwell Anderson continue through August 19. Each of these famous plays is allocated a week of playing time, with matinees both Wednesday and Saturday; no performance on Sunday. Gilmor Brown supervises all direction. The opening of each new play is preceded by a Festival Breakfast, served in the patio of the playhouse, and marked by talks by famous students of the drama.
To August 5, "Gods of the Lightning."
August 7-12, "Winterset."
August 14-19, "Star Wagon."

PILGRIMAGE PLAY is given at the Pilgrimage Theater, 2580 North Highland Avenue, Hollywood, under the direction of Jerome Coray.

MEXICAN PLAYERS, at the Padua Hills Theater, three miles north of Claremont, open the romantic comedy, "Serenta de Chapala," Wednesday, August 2, featuring the songs and dances of Lake Chapala, a vacation retreat near Guadalajara. Following each performance of the play a Jamaica or outdoor carnival is presented under the olive trees of the patio. Performances are staged Wednesday through Saturday evenings, with Wednesday and Saturday matinees.

LOBERO THEATER, Santa Barbara, is offering as the Fiesta play, through August 5, Luther Green's production of "The Mistress of the Inn," adapted by Allen Kenwood and DeWitt Bedeene from Goldoni's celebrated classic. Leading roles are taken by Rose Hobart and Vincent Price, assisted by Odette Myrtil, Nydia Westman, Billy Griffith, Thomas Beck and King Kennedy.

PUEBLO PLAYERS are presenting "Under the Gaslights," a 72-year-old melodrama by John Augustin Daly, as the annual Fiesta play at the Pueblo Theater, 914 Santa Barbara Street, Santa Barbara. The Olio show is under the direction of Frank Fortier and provides old fashioned vaudeville. Douglas Harmer is the producer, with Harry Carr as the director of the show.

LAS PALMAS THEATER, Los Angeles, under the direction of Henry Duffy, offers a mystery play, "Through the Night," by Florence Ryerson and Colin Clements, opening August 8, with Hal Clements, Rose Altose and Julie Dorel in the leads.

STAGE LEAGUE, INC., presents "Outward Bound," by Sutton Vane, at the Biltmore Theater, Los Angeles, opening August 7. The cast includes Cecilia Loftus, Cora Witherspoon, Evan Thomas, Colin Campbell, Richard Cromwell, Dorothy Jordan, Edward Cooper Philip Winter and Reginald Denny.

BLISS-HAYDEN THEATER Los Angeles, announces the production of "She Made Her Bed," opening August 10, with Lela Bliss, Gene Garrick and Durward Grinstead in the leads.

THE WAYFARERS, at their playhouse, 1749 Clay Street, San Francisco, are presenting Shakespeare in modern dress, Thursday, Friday and Saturday evenings.

ICE FOLLIES OF 1939 continues to dazzle at Winterland, Post and Steiner Streets, in San Francisco.

AT THE PLAYERS CLUB, 1566 California Street, San Francisco, the Ronald Telfer Company is giving Anton Chekhov's "The Sea Gull."

RED GATE PLAYERS, of 868 Washington Street, San Francisco, is the theater of the Chinese Shadow Play, a novel and charming form of entertainment.

CURRAN THEATER, San Francisco, continues "Outward Bound" by Sutton Vane through August 5, to be followed by "The Great American Family" by Lee Shippey.

TREASURE ISLAND THEATRICALS include a New Folies Bergere at the California Auditorium; Cavalcade of the Golden West; and at the Bowery Music Hall, "The Drunkard."

PLAYHOUSE of Hollywood announces a Revue, opening August 5, entitled "The Show Must Go On," given by former members of the Federal Theater unit, directed by Al Laughlin and Joe Storm.

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"Spring in San Diego," by Everett Gee Jackson

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Work of members.

CORONADO

GALLERIES, Hotel del Coronado: General exhibition of Eastern and Western artists.

FILLMORE

ARTISTS' BARN: Exhibits by local artists.

BEVERLY HILLS

BEVERLY HILLS HOTEL: Throughout August, several marines by Lundmark and florals by Giroux. Exhibitions changed every two months.

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Summer exhibition.

POLK GALLERY, 4824 Sunset Blvd.: Modern and old paintings; fine and old Sheffield; antiques.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Exhibitions by members of the Laguna Beach Art Association.

LAGUNA BEACH HOTEL: Recent paintings by Nell Walker Warner to September 1.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Shows the work of members.

LOS ANGELES

ART CENTER SCHOOL, 2544 West 7th St.: Continued through August, Eighth Annual Student exhibition.

ART COMMISSION, Room 351 City Hall: During August, fresco paintings by Arnoldo Rudio.

BARKER-AINSLIE GALLERY, 7th and Figueroa: 18th Century English paintings.

BILTMORE SALON, Biltmore Hotel: American art.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: Oil paintings representing the various art tendencies in southern California.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Closed during August, opening in September with the Seventh Annual Exhibition of California Graphic Arts.

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HATFIELD GALLERIES, Ambassador Hotel: To August 15, American watercolors.

LOS ANGELES MUSEUM, Exposition Park: To August 15, Toulouse-Lautrec loan exhibit; Dr. and Mrs. Leslie M. Maitland loan collection to October 31; to August 28, William Glackens memorial exhibition.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Throughout August in Lecture Room, Central Library, 12 noon to 4:30 p.m., Mondays through Fridays, watercolors, "Heirlooms under Glass."

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Exhibition of Honor Work.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Illustrations in loose-leaf form available to students of art.

PRINT ROOMS, 1748 Sycamore Avenue: Group of modern French paintings shown by M. Donald Whyte, art dealer of Washington, D. C., includes Cezanne's painting of three skulls on a table; a Renoire landscape and an early Utrillo.

RAYMOND AND RAYMOND: Color reproductions from Treasure Island's art exhibits.

SOUTHWEST MUSEUM, Highland Park: Closed during August for rearrangement displays, opening September first with a special exhibit of enlarged photographs and paintings depicting Indian life. Casa de Adobe, the Spanish Colonial ranch house at 4605 North Figueroa Street, maintained by the Museum, will be open as usual on Wednesday and Sunday afternoons from 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: August 11-21, premier west coast showing of Picasso's masterpiece, "Guernica" and sixty-three related paintings and drawings. A benefit exhibition under the auspices of the Motion Picture Artists Committee for Spanish orphans; admission 50c, students 25c, plus tax.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Contemporary artists exhibition throughout August.

JAKE ZEITLIN GALLERY, 624 S. Carondelet St.: Figure drawings and watercolors by Tyrus Wong, Chinese artist. Wong was an honor student at the Otis Art Institute, has painted murals, has a series of etchings of the old Chinatown.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To August 30, an exhibition of oil sketches by members of the Bay Region Art Association and selections from the permanent collection. Gallery open from 1-5 daily.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: American and European artists.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore.

POTTINGER GALLERY, 977 E. Green St.: Prints and etchings.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the Prints room during August and September sporting prints from the Library's collection. Hours: 8 to 4 on week days, 8 to 12 on Saturdays.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Eleventh Annual Southern California Art Exhibit of oils, watercolors and sculpture; contemporary French and Spanish paintings; Asiatic arts; contemporary Mexican arts and crafts. In the Photographic Arts Building, exhibition of fifty prints by Peter Stackpole.

SAN FRANCISCO

DE YOUNG MUSEUM, Golden Gate Park: Throughout August, Frontiers of American Art; to August 9, costume models by Mrs. Agnes Ericson; opening August 6, Swedish weaving by Four Sisters. Open daily from 10 to 5.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout August, work by members of "The Society for Sanity in Art"; and painting and sculpture by San Francisco artists; August 7 to September 7, original covers for "The New Yorker."

SAN FRANCISCO MUSEUM OF ART, Civic Center: August 6-27, Self Portraits through the Ages; August 8 through September 5, paintings by George Grosz and Louis Eilshemius; August 9 through September 2, paintings by Frederic Taubes. To August 11, national exhibition of representative buildings of the post-war period; to August 12, American paintings from the Phillips gallery and the American Federation of Arts; to August 8, paintings by Harold Weston; to September 3, paintings by David Burlink; throughout August, survey of the Museum's services.

SCHAEFFER, 136 St. Anne St.: Study courses, July 17 to August 4, Form; August 7-11, Flower Arrangement.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: During August an exhibition of oil paintings, etchings and sculpture by the Painters' and Sculptors' Club of Los Angeles. The Club was organized in 1923 and is the only art club for men in Los Angeles.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout August, ninth summer exhibition of Santa Barbara artists. Sixty-eight entries.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To October 1, master graphic artists selected from the Museum's perennial collection of prints, etchings and engravings. Paintings by Seattle artists.

MISCELLANY

EVERETT GEE JACKSON studied at Texas Agricultural and Mechanical College, Chicago Art Institute and San Diego State College where he is now an instructor of art. He has exhibited at many national shows and been awarded many prizes, among them first prize at the Laguna Beach Annual in 1937 and an award from the Los Angeles Museum annual show in 1937.

SPANISH VILLAGE ART CENTER, Balboa Park, San Diego, presents the third annual Art Fiesta, September 1-4. The studios of the artists and craftsmen present interesting examples of modern art and craftsmanship. The Fiesta Play, chosen from those in competition, is presented nightly on an elevated stage of standard construction.

EXHIBITIONS of material from the Los Angeles County Museum of History, Science and Art in various branches of the County Library throughout the county is planned and underway. Roland McKinney, museum director, instigated the loan of the exhibits to the library branches, believing it would create new interest in the Museum.

FESTIVAL OF ARTS at Laguna Beach continues through August 6, and includes not only the Pageant of the Masters, living reproductions of famous paintings and pieces of sculpture, but musicales, stage productions and dance numbers. Booths display the crafts for which Laguna is famous.

AN EXHIBITION of the various works of the Federal Art Project of Southern California will be held at the Los Angeles Museum from September 1 to October 15.

MODERN ARCHITECTURE, PAINTING AND SCULPTURE

By EDWYN A. HUNT

IN recent art exhibits for California, one is struck by the insistence on the Cezanne technique in painting, and by the stolid, primitive style of sculpture; but architecture has broken away from the rigid cubistic tendencies of the international school, and it seems to me there is an opportunity to call attention to some of the fallacies inherent in modern painting and sculpture.

When a critic analyzes painting, the approach is usually from the standpoint of technique rather than content or reason. This is perfectly logical when we think that during the larger part of the 19th century, or up until the impressionistic school started, painting was pretty drab and uninteresting. The subjects had no meaning, or were apt to be purely romantic in character. After the impressionists started, the attention of painters from then on to the present has been concentrated pretty much on technique.

After Cezanne started his neurotic career it has seemed to the critics and to the painters themselves that in order to be a good modernist it was necessary to paint like an infant prodigy with a seven-year itch; the less form shown and the less approach to reality, the greater the mastership. In fact, many of the modern canvasses are like mildewed portraits of unwanted cadavers.

We went through post-impressionism, dadaism, surrealism, futurism, cubism; and young artists today have their choice of all of these cockeyed methods of painting. True enough, these experiments in art have had the tendency to loosen up our collective style. They have made art shows more interesting, but they also have confused the public and made it quite difficult for artists to sell their work any more, unless they are fortunate enough to land a good W. P. A. project.

After all, a painter should *say* something, and my own belief is that the more nearly he approaches some standard of beauty that is recognizable by the general public, the more fortunate that individual is going to be. Of course, if the painter has an independent income and does not need to sell his pictures, he can get ten feet away from a canvass and throw his paint at it and get quite an interesting result, almost equal to the sub-marginal work of John Marin and Kandinsky.

However, we do have in the modern field men who have gone along this road, who have tried to *think* before they painted—men like Diego Rivera of Mexico, and Grant Wood of Iowa, just to name a couple who come to mind immediately. Rivera, of course, actually started a new vogue in statuesque, plain architectural surfaces, and because he chose peasant characters, all the painters who have followed him seem to think it necessary to make their human beings more like brown bears than humans. But Rivera did point out in his fresco work the close communion between architecture and fresco painting. He tried to show that the fresco artist used exactly the same materials

(Continued on Page 36)

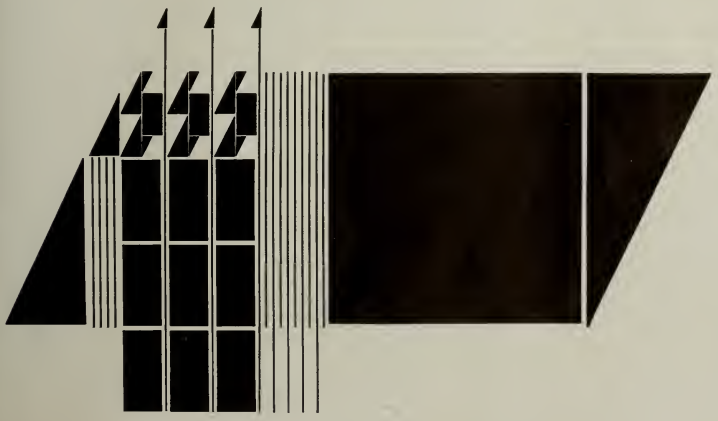
MODULAR TYPOGRAPHIC DESIGN

By ALVIN LUSTIG

THE design below has been constructed entirely of typographic material, no photo-engravings or drawings being employed. Working with an "alphabet" of about thirty geometric forms, in ten sizes from one-sixteenth to two inches, it is possible to produce an infinite number of designs varying in size, color and character. These are all stock shapes, readily available. Because of the economy of this method, the field of personal design, such as signets, stationery, book-plates and greeting cards becomes much richer and allows the production of printing usually too expensive for the individual. It has been applied also to books, brochures, announcements and large abstract prints. The design below being only in the single color does not suggest the results of over-printing in other hues.

My first experiments were more of a makeshift means of reproducing abstract designs inexpensively, until I realized that this method had advantages entirely of its own. The precision and delicacy of form possible could be achieved by no other technique.

Further study convinces me that in this method of the standardized modular part lies the solution to a more basic approach to architecture. Speaking recently in Los Angeles, Alvar Aalto concluded his lecture with the same thought. By using the machine-produced, mathematically related "cell," one had the advantage of precision and economy as well as the free choice and flexibility usually only obtained by the personal design. Perhaps then our architecture would truly live, and the discrepancy between traditional structural method and the forms we seek, would vanish. The problem is one almost entirely of design, the technical means being readily found. Such a technique could produce either a barren and unimaginative result, or the fruitful flowering of an architecture of unparalleled beauty. It is a question of vision.



CALIFORNIA POETS' CORNER

THE TEXTURE OF HOPE

An excerpt from "Death Loses a Pair of Wings"

By ROBIN LAMPSON

With the fingertips of his mind he examined the texture of hope:
It had fear for the long strands of its warp, anxiety for its woof, but was woven
So compactly that only the whole fabric of promise and the soft nap of anticipation
Were apparent; in spite of its velvety pile, it often became,
When worn as a garment, as cruel as a tight-fitting coat of mail: the warp cinched
With its fear, the woof strangled with its anxiety; and whenever the garment was ripped off
By defeat or denial, its dyes had stained deep with the poison of disappointment.

STARS

By DORA HAGEMEYER

What star rains down its light upon my face
Knowing I walk alone? What frailest hand
Touches the silver lyre with lingering grace
Whose shining strings reach down to this dark land?
Heaven is awake and earthly things are sleeping;
Silence, to ears that hear it, filled with song.
Love over life a gentle watch is keeping
Gathering all creatures that to love belong.
The listening night has music for a veil
Drawn high and choral through the light of stars.
Some other world than this, with beauty frail
And delicate as the dawn, flows through its bars.
Earthward again I turn my eyes to mark
Still stars of jasmine fragrant in the dark.

NOONDAY SUN

By MAUD OAKES VOLANDRI

Abandoned to myself beside the sea,
I lie in noonday sun. Advance, retreat,
Retreat, advance: the pounding breakers beat
Some part of their own rhythm into me.
Brisk little ripples wash up busily
Unwilling, burrowing sand-crabs near my feet.
On, up the beach, where shore and headland meet,
The crumpled waters drop back helplessly.
What mighty messengers have cut those bands
High in the cliff: for some to brood upon
Who have reached up and touched;—for most to miss . . .
One watery finger searching up the sands
Through its brief span—to be absorbed, withdrawn
Back to the whole—my selfhood is but this.

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Looking down a sideroad near Santa Barbara with the main highway in the distance.

HIGHWAYS AND BYWAYS

By FRANCES DUNCAN

THE Californian takes to a motor-car and the highways as naturally as the Arab takes to his steed or the Gloucester fisherman to his boat and the salt water. Distances of fifty or a hundred miles are nothing to him for his car often registers a hundred and fifty or more for the day's run-around.

Wherefore it happens that to the Californian, the appearance of the highways he travels habitually is of as much importance as the aspect of his own dooryard. He has even been known to choose the location of a new home because of the beauty of the roads he will travel daily between his home and his place of business. And when that particular strip of road is marred by the removal of a beautiful tree or by the placing of billboards, he feels a distinct sense of annoyance and of loss. Land which abuts the highway belongs of course to the owner and over what's done with this, the views of the motorist have little effect; beautiful trees come down and the gas stations appear; but the marginal strip beside the road-bed on state and county roads is public domain; it's included in the right-of-way and today the average citizen is expressing himself clearly about its use. To protect what's left of roadside beauty and, where possible to increase it, has been a long effort on the part of beauty-loving and public-spirited citizens. And these must view with a feeling of relief and joy that there is an actual awakening to the value of a roadside that one may look at with pleasure; that the road-bed and its surface is not the only part of a highway.

Dear to the motorist is the excellence of California's roads, but what he remembers with joy are diversities of the landscape. A marvelous hillside of Casitas Pass where Ceanothus in white and pale blue flowering is in complete possession and a chance breeze sends not only fragrance, but flower-petals to tree of California laurel—Umbellularia Californica—the largest he ever saw; tree of California laurel—Umbellularia Californica—the largest he ever saw; he remembers the fine Oaks and Elms at San Jose, and the flowering fruit-trees and orchards that are near the roadside there. That Hawthorns are used for street trees in San Jose, and near Goleta are splendid Sycamores.

On the coast highway, the sense of trees as one nears Laguna is a distinct refreshment of spirit—Eucalyptus leucoxylon and E. corynocalyx are beautiful in flower and especially beautiful is the foliage and the branch structure against the sky. Going down to Capistrano there is a blaze of color where a railroad under-pass is covered with the scarlet trumpet creeper, Bignonia cherere. At Doheny Palisades a high bluff is aflame with Bougainvillea crimson lake and Mesembryanthemum.

What one notices at Oceanside are the parkways, gay and charming with Rosy Morn Petunias, blue Statice and ivy-leaved Geraniums, all planting which requires little care and not much water. Beyond Del Mar are woods of Eucalyptus groves. Scarlet Hibiscus is used as a street tree in La Jolla. It is this type of uniform planting which is a delight. People go out of their way to see a row of Jacarandas on Sierra Madre Avenue in Glendora.

Groups of native shrubs are becoming evident in highway plantings—Rhus laurina, Rhus integrifolia to hold the banks, or Ceanothus or Fremontia.

We look at the highway today very differently from the way our grandparents viewed it. In horse-and-buggy days shade trees set at a hundred and fifty foot or a hundred foot intervals made driving pleasant, the shade was grateful; the driver could look to left or right; there was a view of distant landscapes between the trees. The cross-road was no matter of apprehension, the horses themselves would be aware of an approaching vehicle or rider even if the driver were oblivious.

(Continued on Page 11)

COLLECTING HORSE BRASSES

By

ISABEL CURRIE LANE

THE old world custom of decorating draught horses with jingling brasses was a picturesque one and the carters of early Victorian days have given collectors another fascinating hobby. Collecting brasses is the interest of the moment. Old stables are being ransacked to give up a treasured bit of brass; junk is being overhauled with an eye out for the coveted discs. Farms are the Mecca for touring collectors and since good prices are paid, it is the newest form of "farm relief".

Most of the "brasses" found in America are of English make, although Spain and Italy produced many attractive designs. Gypsies have always decorated their horses and gypsy encampments are being raided today and provide a good field for ardent collectors.

Man has always delighted in decking his beast of burden with lavish trappings. The Arab horses carry tassels of wool in gaudy coloring, strung with shells and metal discs. The yak of Thibet is hung with bells and metal gadgets. Camels and elephants are always gaily trimmed with bells, gold braid and wool tassels. It is a primitive instinct of man and today it is shown in the dolls and trifles swinging in the rear windows of a modern automobile and in the raccoon tail streaming back from a radiator cap. The mascots of ornamental design on the radiator caps of today will no doubt be eagerly collected by our grandchildren.

The origin of this lies far back in the dawn of civilization. The beliefs and superstitions of early man are traceable in these amulets to ward off the evil eye. Many of the old horse brasses are composed of the earliest designs and symbols known to man and represent ancient faiths and forgotten worship.

One of the earliest designs known is the circle, suggestive of Sun worship. Moon worship also enters into many of the designs since it developed into the worship of Astarte, goddess of hunting, and is in that way connected with the Horse. Astarte's symbol was the crescent and our cave dwelling ancestors constructed the crescent from two boars' teeth fastened with a leather thong and wore it to avert the evil eye. It was dedicated as the symbol of Diana, the moon goddess of the classic world. The crescent is referred to in the Bible as being "among the ornaments on the camel's neck". It has been found in Roman and Celtic burials and in every group of horse brasses will be found examples of the crescent as part of the design. Horses were originally not beasts of burden but were used as food for man. There were religious rites connected with the sacrifice of the horse as it was offered up to insure fruitful seasons and good harvests.

The braiding of wisps of straw in the manes and tails of horses and the plaiting of straw to decorate stables dates back to the earliest days of man's association with the horse.

Naturally the horseshoe is often found among the brasses, although it is not as ancient a design as some. It was, however, used in heathen rites as a charm against evil and has come down through the ages as a lucky amulet.

The star and heart are both popular and very old. The heart as a design is found on amulets from the stone age. In Egyptian design it has evolved through the lotus and in France, through the fleur de lis.

In the group of brasses illustrated will be found the crown of England, the shamrock, rose and thistle, the heart in several forms, stars and sun rays, a number of crescents and the horse in handsome outline. One particularly beautiful horse's head has a finely cut edging, making the disc very handsome. Some of the most beautiful designs consist of a series of pierced circles and rays. With this simple method any number of lovely compositions are achieved. In some of these will be found traces of the heart, star, circle and crescent.

The quality of the brass in these amulets is one of the great charms. It was cast and carefully polished and the constant rubbing and scouring of ages have given these pieces a satiny quality with edges smoothed off and the design rubbed thin.

The carter who polished his brasses and decorated his horses for May

(Continued on Page 33)

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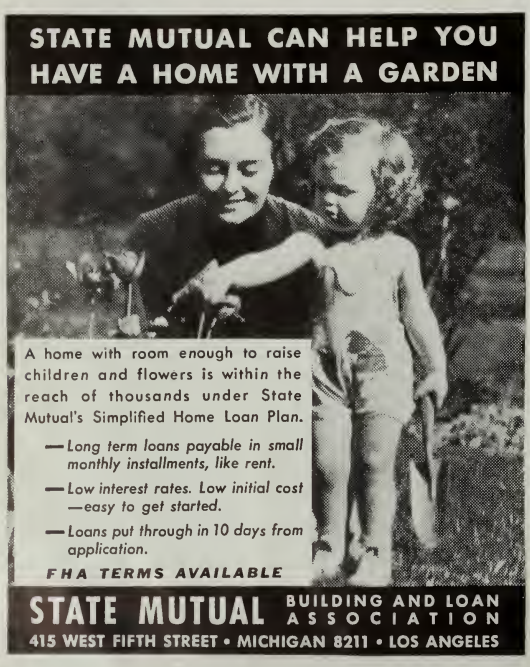
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THIS MONTH IN THE GARDEN

By J. M. Asher

THIS month, the month of August, is one of the hardest if not *the* hardest month of the year in the garden. Hot weather and drying winds are two factors with which to cope. Consistent watering is very essential. The better method, where it is at all possible, is to irrigate by means of trenches allowing the water to run slowly for a long time in order to make sure that the water reaches the very bottom of the root system. The early morning is the best time to water flowers and roses, while for the lawn and shrubbery, as well as trees, the late afternoon and evening is best, for at this time the evaporation is least and there is much less loss of water.

Pest control, for the destructive insects are always with us, is of equal importance. While there is no "cure all" for plant ailments, it is entirely possible to control the common pests which are most destructive. The time to spray is when the first infestation starts, for an ounce of prevention here is surely worth the pound of cure. This season the scale has spread extensively and we find many large trees and shrubs being almost destroyed by them. For the scale, as soon as you detect them, use a prepared oil spray that has been put up by a reputable firm, for during this month and next they can easily be destroyed. The sap sucking insects are no doubt the most numerous and possibly the hardest to control for these come in soon again even after you have destroyed one group. Controlling the ants will be helpful in the control of destructive plant insects for they spread the pests from one plant to another.

Chrysanthemums and dahlias require your attention now. Feed chrysanthemums well with a good prepared fertilizer and mulch well with cow manure or peat moss. Supply ample moisture and watch for the buds to appear. Dahlias need strong stakes and care should be taken in placing these at this late date for you may injure the tubers if you drive sharp stakes through them. Should you want very large flowers for exhibition purposes disbudding should start as soon as the first buds begin to appear.

Planting this month is somewhat limited for it is a bit between seasons. The summer and fall flowers are getting well along and it is still early for the winter and late fall plantings. Some things should be started, though, if you are to have early flowers. Now is the time to plant winter sweet peas. To grow sweet peas select a location that has good sunlight and one where you can build a support. Even if you have good soil it will pay you to dig a trench two feet deep and put some three or four inches of coarse gravel in the bottom. Then add three inches of soil and six inches of well rotted manure; fill the remaining part of the open trench with good soil and settle well for at least one week before planting.

Good seed will cost less in the long run so secure the best with the right amount of sweet pea food for the length of space you have prepared. Your trench having been prepared by filling as mentioned above will be ready to plant. Make a furrow six inches deep and sow the seed and cover one inch with the soil, then make a second trench parallel with the planted one and right beside it and let the water run in this second trench. As the peas grow, trench number one should be filled. This will encourage deep roots and strong, deep roots insure large healthy plants and good blossoms.

If you grow your own seedlings, plant seeds of Stocks, Snapdragons, Calendulas, Larkspur, Primroses, Pansies, Violas, Cinerarias and Phlox drummondi. Seeded now these will be ready for transplanting early in the fall and will give early winter blossoms.

For years we copied the garden of the English people for they have beautiful gardens; then came the lovely Italian gardens and the Spanish, and finally California developed a type of architecture and garden design typically Californian. These have all been attractive and will always be good. While it is comparatively easy to plant a garden and to have it look well it is not entirely simple to properly design a garden to fit the surroundings and at the same time do justice to the architecture. Now there is the Modern home. The lines of the house are different, the roof lines are unlike the others. This house has doorways that are different and the many decks give a different line than we have been used to work with.

The garden to do justice to this new type of house is a bit of a problem. Our opinion is that we must get away from the haphazard method of planting if we do our part as garden designers to make the modern home and the modern garden harmonize. We need not use an entirely new class of plants, for here in California we have a choice far beyond most other sections of this country. In our opinion the design of the garden is of first importance. The lines of the garden must conform generally with those of the house, allowing of course, for the contour and general setting of the surrounding territory. Terraces seem to fit perfectly and the walls of modern patios offer a splendid background for plants both in pots and specially designed boxes as well as in the ground.

Well trimmed borders and low hedges seem to be essential in the ultra-modern design. Those hedges may be of boxwood, privet, myrtle or any other good foliage plants that lend themselves to trimming. Foundation plantings we believe should be well selected specimens and not too numerous. The building must not be hidden by planting which will destroy the general lines of the house.

Color is essential and back of the closely trimmed borders should be myriads of flowers, while specimen trees placed in such a manner as to frame the house and screen unsightly views should be semi-formal.

HIGHWAYS AND BYWAYS

(Continued from Page 8)

Today it is different; the tremendous increase in speed of travel, the great distances covered, have changed our way of looking at things . . . instead of a leisurely survey of the surrounding country, today the motorist's vision is focused about two hundred feet ahead. He doesn't look to the right or left. Trees at telephone-pole intervals sometimes disturb his vision. What he notices is not so much the tree as the steady rhythmical recurrence of vertical lines, and when these continue for mile after mile of highway he is annoyed by the monotony and there is a definite eye-strain.

Thus it happens that variety and interest in the landscape and a large effect—like that of Ceanothus at Casitas Pass or the sudden flame of trumpet creeper on the road to Capistrano are a genuine refreshment which the steady recurrence of, for example, Cocos plumosas, wind-swept, harassed sentinels, which, from Pacific Beach to San Diego, worry his view of the sea. Groups of these, at long distances might have been appreciated for they would have framed a picture.

This idea of planting the borders of major highways in relation to the existing landscape, is now very definitely capturing the popular imagination. It has been urged for years by beauty-loving and tree-loving folk. As early as 1913 Theodore Payne was insisting on the wisdom of group plantings of native shrubs or trees on the roadside in situations that suited them.

Miss Kate Sessions held that the highways would be vastly improved by the simple method of planting native Sycamores near every culvert, where they might profit from whatever heaven-sent water came that way, and Oaks on every hill. But Miss Sessions is pessimistic about the duration of popular enthusiasm; she says it lasts for the planting, but not for the care. Therefore the joy and wisdom of planting native shrubs or trees is that with care through the first and second summer, the trees afterward take care of themselves.

At the insistence of the Southern California Horticultural Society, the Board of Supervisors passed a resolution approving of the suggestion that the marginal strip on any highway in Los Angeles county be planted in relation to the existing landscape and with the advice of a landscape architect of standing. And in 1936 Mr. Charles Gibbs Adams' suggestion for the planting for a highway in the desert wash region "that the highway would appear to have been cut through a natural wooded region" was approved. Mr. Adams chose as typical a mile of road between Monrovia and Azusa.

There is nothing to hinder tree-loving and plant-appreciating citizens anywhere in the State from concerning themselves about the appearance of some particular bit of highway and planning what they would like to have done and doing it. The Garden Club of San Marino has just made a vast improvement in Huntington Drive by planting Mesembryanthemum and Aloes to hide the ugliness of the trolley track. Sierra Madre is planning to have Ceanothus on the hillside at the approach to the town from Pasadena.

"Our highways," wrote J. Horace McFarland, the veteran president emeritus of the American Rose Society, "should be one conspiracy of beauty from coast to coast. Some of us have been interested in this for a life-time. But the tide is turning; people are no longer content with a landscape where billboard after billboard is presented. A people who will travel hundreds of miles to see the California wild-flowers, enjoy highways that are pleasant to look at on the way. Since this is the case, they will have them."

FLOWER ARRANGEMENT

(Continued from Page 3)

extravagantly misused. In the right place, the color of leaves and grasses may be eminently more suitable than flowers, the form and texture of leaves more apropos.

We are living in an age that is breaking away from traditional forms. The reiteration of "classic forms," of periods both in architecture and decoration, has become tiresome. The traditional modes have become as lifeless and as meaningless to us as Chaucerian English, or Old French, or the Nibelungenlied. The styles that have served the past centuries have outlived both their appropriateness and usefulness. We are beginning to demand a return to a sounder, more truthful interpretation of basic form by fundamentalizing our art expressions. Parenthetically, it is piteous and inexplicable that the "modern," or "contemporary," or whatever may be its name, should be so unintelligently and strenuously opposed by some architects and decorators. We dwell in amazing cities. Our steel, glass, and concrete are media of design and expression unknown to our ancient and benevolent ancestors. To them our cities, our methods of transportation and communication, our very lives would be a fantastic mystery. "Inhuman," they would call us, "of another world." Yet we are not conscious that we are any more or any less human than our predecessors for all the devices of modern society.

Idol after idol of fashion and period crumbles before the whimsy of changing taste. Today Georgian mantels and Early American furniture are enthroned. Tomorrow, perhaps, they will be in the attic of discard. "Flower arrangement," "flower composition," "nature arrangement," or whatever is the perfect name for it, is without fad or fashion because, simply, it is composed of the tissue and fabric of the natural world which is the object of our every-day enthusiasms as human beings and inhabitants of the earth.

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Tremendous increase in use of electrically driven office machinery, beauty parlor equipment, and scores of other devices, together with the growing demand for better light, is bringing many building owners to shocked realization that their comparatively new buildings fail to attract tenants because of electrical inadequacy.

The architect may not feel that the responsibility is his, but unless he has suggested, in fact strongly urged, liberal wiring provision at the time of building, some criticism is sure to fall upon him.

Include wiring adequacy in your recommendations.

See the electrical exhibits at the Palace of Electricity and Communications at the Golden Gate International Exposition.

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Photographs by Will Connell

FORM, LINE AND COLOR

By KEM WEBER

THROUGH years of experience in designing equipment for interiors for either relaxation or work, I believe today that the approach towards a solution in design is governed by three major influences: form, line, and color. In one word, appearance, is the most commonly known approach and is therefore used mostly, particularly by beginners, as a basis.

Material, the technical limitations of construction and cost, is less commonly known, but rapidly becomes an important influence in the work of the growing designer as soon as the execution of a design, particularly in quantities, becomes part of the problem.

The curve of public acceptance can be forecast with a fair degree of accuracy, and experience has taught me to give this curve full consideration for several reasons. In the equipment of interiors built for either working or relaxation, strange appearance has a tendency to retard function. If a designer follows the full capacity of his imagination for progressive form development, the gradual and consistent progress of natural growth will more often than not supersede his prophecies. I am indeed not advocating to curb our imaginative qualities, our knowledge of construction, and our sensitivity for form, but I do believe that design applied to useful function must give full consideration to this saturation point of acceptance.

New technical and material developments, new working and living conditions, constantly change the problems of designers. Preconceived ideas and the somewhat foolish striving for individuality are handicaps seriously interfering with the necessary open-mindedness in the designing profession.

Sensitivity towards balance in form, color, space, and line is bound to refine itself through consistent practice if it exists in the beginning. The character of our individual expression will become stronger through understood experimentations.

A fur store, for instance, being an institution for merchandising, must first have easy public acceptance. Customers must be impressed by its sincerity and dignity, but only enough not to be startled by it. It may be different from any fur store they have ever seen, but there must be no effort on their part to like it. The only reason that any store is being established and designed is for the continuation and growth of business. The firm spends money to make money, and the balance between expenditure and return must be in favor of the return. We are making a stage set in which to sell furs. The construction of the room itself and its equipment, whether elaborate or simple, must represent favorably the investment. Shortcuts in structure, knowledge of the right materials, and their proper selection are vital. Illumination, texture, the right kind of color, and the very spaciousness, warmth or coolness of the final result, must then be achieved within the given conditions above mentioned.

A sumptuous jacket, beautiful scarfs show to their best advantage in modern surroundings that are fastidious to the nth degree. Reflected in the tall, svelte glass is a luxurious evening wrap of white ermine. A modern chair, a modern side table, are simple, clean, direct. A modern table is strong, massive, different.

THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

IT IS a dull morning indeed when, on opening his *Times*, Vitruvius Junior finds no pencil sketch of Nuestro Pueblo by Charles Owens. They have become more necessary to vitalize him than bacon and eggs and should the day ever come when this virile artist discontinues his contributions one citizen, for certain, and no doubt hundreds of others will go into rapid decline. There is a refreshing sparkle in these drawings, a splendid mastery of tools which is thoroughly delightful and in many respects far more interesting than European or City Hall news—yes, even more interesting than the society and drama pages. It is not a breakfast without Nuestro Pueblo by Charles Owens.

We are grateful to Mr. Chandler for publishing these sketches. We would be ever so much more than grateful were he to publish in book form all the year's output of Nuestro Pueblo just before Christmas year after year. It would help many a perplexed wife at that time, it would please many a husband tired of polka dot ties, it would be a historically interesting addition to the library and a lovely thing to have about. We hope that the pleasure of anticipation will not be too long drawn out.

If it is conceded that the greatest art is the art of living then collective living must be a super-art and its pattern as old as the oldest social unit. Human nature probably has not changed much in its essentials during the last half million years which, if that guess is correct, brings the Greek concept of twenty to twenty-five centuries ago, regarding individual duties in respect to communal life so close to us that it still has value as a standard of good citizenship; a Parthenon in the field of social relations. What could give us a clearer picture of Athens' civil life than this oath of Lycurgus.

"We will never bring disgrace to our city by any act of dishonesty or cowardice, nor ever desert our comrades in the ranks.

"We will fight for the ideals and sacred things of the city, both alone and with many.

"We will revere and obey the city's laws and do our best to incite a like respect and reverence in those who are prone to annul or set them to naught.

"We will strive increasingly to quicken the public's sense of public duty.

"Thus in all these ways we will transmit this city greater, better and more beautiful than it was transmitted to us."

A Mrs. Wrinklebrow has now raked architects over the coals more vigorously than did Professor Hamlin some months ago in *Pencil Points* but under a different charge. Her complaint against the profession—and her own architect in particular—was that the business side of the job is not properly attended to. She was angered to boiling point because the registered person did not daily visit the building for at least three or four hours and because he did not metamorphose a rough carpenter into a cabinet maker.

Architects should know that they are expected to work forty-eight hours per day, be able to give a short synopsis of any subject in the latest encyclopedia at the drop of a hat, that they are thought to be empowered, by virtue of their State certificate, to repeal any and all laws of nature and that they may, with impunity, play ducks and drakes with all experiences of mankind in the matter of constructing buildings. What a man! But nevertheless, that does not excuse architects from admitting a few limitations and from being exceedingly explicit in explaining to their clients, before the first line of a sketch is drawn, what they will do and what they cannot and will not do. With most people the employment of an architect is a new experience and they must be helped in differentiating between the duties of the architect and those of the contractor. They have, quite naturally, a confused idea of the relationship between the two. But it has been Vitruvius Junior's experience that most people are fair and understanding and, if set right at the beginning, will cooperate in every way. If and when they are not fair and understanding then another problem presents itself.

Not infrequently we hear of real estate promoters advertising architectural control as a special advantage, stressing security against depreciating values due to the possible ill effects of neighboring buildings. Vitruvius Junior does not smile when such promises are brought to his attention. He breaks forth in a hilarious and hearty ha, ha, ha. After apologies he explains that the smile is much too inadequate.

The best that can be said for the desire of architectural control is that it is an admission that all is not well in the design of many contiguous buildings, in so far as they affect one another, and that something should be done about it. But the moment it is applied in this country the control collapses and the architects, who agreed to help gratuitously, promptly resign. And the reason thereof is not far below the surface.

Beautiful Paris is without doubt the outstanding illustration of the advantage of public control in the design of private buildings. The French are not given to regimentation, except in the army, and would not easily surrender their freedom of choice in the type of buildings they would like to erect if they did not know from experience that architectural chaos is displeasing to their disciplined taste and that teamwork alone could make theirs the most beautiful city in Europe. They know that architecture is not intended to be more than an adequate background for the stage of Life and that its job is not "to steal the show." They also know that in any group of buildings, related or not, there is nothing more restless than a Babel like mixture of architectural expressions. In other words, they think of each building not as an entity by itself but as a part only, and not necessarily a major part, in a very large picture, which is the city—and they are willing to submerge their individual fancies so that Paris may be what it is.

If the French are better disciplined in taste than are we in America it is, no doubt, because since childhood they are fed on good architecture and come more frequently in contact with other manifestations of art. Again, their good architecture was, centuries ago and up to the time of Napoleon III, provided by royalty and the nobility and their architects were naturally the tops of their day. Also, much humble work—but not all—in large cities and small was beautifully designed and executed. So the young people absorbed architectural knowledge through the pores, as it were, and acquired a perception of what constitutes architectural propriety which became a lifetime guide in their enjoyment of art and in their requirements.

Think of an American submerging his or her ego for the common good in so far as architecture is concerned. It isn't done. We feel overwhelmingly impelled to express ourselves, unimportant to the community though our selves may be. Our buildings must, above all things, be distinguished and being conspicuous is not a misdemeanor. We want control—yes, for the other follow—but we do not propose to let any architect man tell us what is and is not proper. If we choose an Egyptian suggestion next to a Castle on the Rhine or an ultra-ultra modern it is our affair alone or we don't buy the property. Yes, we want control but it must not interfere with our catch-as-catch-can electicism.

ADOBE GOES MODERN

By CLARENCE CULLIMORE, A.I.A.

THE use of sun-dried adobe blocks as a building material which came as a natural development in the early days of California and the Southwest through the channels of time-honored Indian practice is now undergoing a new popularity as is evidenced by the number of contemporary adobe residences now being built in the interior valleys of California. It seems timely to call attention to this simple, homely type of construction which combines romantic appeal with a certain historic satisfaction. The home of Mr. and Mrs. Earl B. Houghton near Porterville exemplifies these characteristics. The design of the Houghton home follows closely the Early California precedent and may be traced in some of its ear-marks, directly to notable old adobes.

The Federal Housing Administration has established certain minimum standards for adobe construction on which insured loans may be granted. These standards are logical and sound and are based on the findings of those experienced in adobe construction and the advice of structural engineers who have made a study of this material.

Modernized adobe bricks are being accurately made according to theory and formula and are proven by laboratory tests to be stable and waterproof. These modern adobes make available to the home builder a brick superior to those used by the Padres in the early days of California.

The Houghton stabilized adobe house nestles closely into its hilltop and at the same time commands, through its thoughtfully placed windows, views perhaps unsurpassed in the San Joaquin Valley. The snow capped Sierra Nevada on the east takes your breath away, it is so near and so magnificent. On the other three sides fruit trees clothe the valley as far as the eye can reach. The silvery green of olive trees occasionally accents the deeper verdure of countless acres of orange groves.

The Houghton adobe is actually a part of the hill on which it stands for the adobe bricks were fashioned by sympathetic brown hands, from the material out of the basement excavation. Natural rock nearby has also been used most effectively for fireplace, paths and retaining wall. The adobe bricks were stabilized by the use of the proper proportion of emulsified aspheltum put into the water used in the mixing process. This stabilization and waterproofing removes the actual or fancied stigma that has in many quarters been associated

Photographs by Hammond

Above the broad veranda of the Houghton home looks out over the wide open spaces of the San Joaquin Valley to the rolling hills, and in the background the heights of the Sierra Madre Mountains. On the left is a view from the dining room, with its colorful plants and a pair of binoculars handy for a close-up of that mountain lion. Clarence Cullimore, A.I.A., architect.

with the historic adobe houses that have come down to us, here in California, from the days of the Dons. Although the old-fashioned adobes were not waterproof those who built well and of this material have used various methods to protect their walls from water. No matter how this has been accomplished, up until the advent of adobe stabilization and integral waterproofing, the process was much more uncertain and difficult.

With the exception of the addition of bitumuls stabilizer according to a modern scientific formula it is customary for the Mexican and Indian laborers to follow the venerable method of making adobe bricks, even as they were made for the California missions by the Indian neophites. It is a picturesque and fascinating procedure somewhat similar to making baking powder biscuits on a large scale, only without the baking powder. Water in which the bitumen is mixed is allowed to run into the adobe pit which has previously been spaded to a depth of ten to twenty inches. Dried meadow grass or tough straw is sprinkled on top of the batch to be made, and then the fun begins. The men, bare legged, get into the mess and with broad bladed, short handled hoes mash and tramp and knead the mixture into a soft, sticky dough. I have never seen a Mexican working at this who did not seem to thoroughly enjoy it. Two men now bring a litter or, if we must be modern, one man brings a wheel-barrow. On the litter it is common practice to sprinkle dry fine manure as a cook would sprinkle flour on her bread board before depositing the dough. The dough is now transported to the brick-maker, who on a previously cleaned and leveled plot of ground places his bottomless form or square wooden biscuit cutter. The dough is now dumped into the form and the brick-maker presses it in with his hands, ramming it into the corners securely with his fists. To a large extent the excellence of the bricks, unlike the biscuits, is attributed to the thoroughness of this hand ramming process. Now the form, which is of smooth surfaced lumber, is removed and the bricks are allowed to dry in the sun while the process is continued. Often forms are made to accommodate three bricks at once. After two or three days of lying flat in the hot sun the bricks are of sufficient strength to be stood on edge, scraped on their under side, and allowed to dry from both sides. A week or ten days later, according to weather conditions, they are stacked into piles to cure. Just how soon bricks should be laid into their permanent walls depends upon the soil itself and the weather conditions. Some adobe builders ask for a six months interim. I have found no difficulty in a hot dry climate in using bricks for building purposes six weeks after they are made. Of course there are more modern ways to turn out larger numbers of adobe bricks by mechanical means, but the old-fashioned hand ramming process still has its points.

The simple dignity that has been attained by this distinctive type of California domestic architecture, which does not pretend to be anything but itself, with its directness and simplicity and lack of unnecessary ornamentation, is not at all out of line with modern trends in domestic architecture.

If one is inclined to roll his own adobe bricks he should be most cautious, for there are many pitfalls that may readily be avoided by taking advantage of the advice of those who have had a larger experience in this field. The design of homes, pleasing in appearance and practical in use is the province of architecture, and a material so satisfactory as the stabilized adobe is being used by a number of architects in California, who by training and experience are best qualified to adapt it to sound construction.

Photographs by Fred Dapprich

THE RESIDENCE OF MR. AND MRS. R. F. TUCKER in Bel Air, California

WALTER C. WURDEMAN
WELTON D. BECKET
Architects

O. K. EARL, Jr.
Builder

I WONDER if we might not term the style of this house "soft" modern. Time was when the only way to express function in design seemed to be through straight lines, sharp curves, matter of fact furniture, and such cold logic that even the use of color was abhorrent. Well, the particular problem presented by Mona and Randolph Tucker changed all that for us. Here was a problem which demanded our blending the traditional with the modern. It sounds a lot more difficult than it turned out to be, because modern design can be made to unbend. With that thought in mind, we designed a house of full curves and graceful proportions, of soft and rich color and easy informality, a simple setting for a lot of furniture and bric-a-brac which the Tuckers had collected in Boston, expressing in itself generations of dignified Back-Bay living.

A particularly attractive plot of ground from the standpoint of the view it commanded, but it was nevertheless a problem to provide adequate access to the house without forsaking some of that view. For this reason, we feel pretty smug about the fact that we have achieved a plan which wraps itself around the brow of the hill, facing all the major rooms toward one of the most magnificent panoramas in southern California, without the usual spread-out plan of wasteful halls and corridors.

The front door opens into a small hexagonal vestibule, lighted directly opposite the entrance by French doors which lead out to the flagged terrace and the fairways of Bel Air's golf course below. The vestibule floor is in green and blue rubber tile, the mirrored walls a sea green, the ceiling canopied in plastine to suit the shape of the room. To the right is a spacious 30-foot living room, with half of the view wall bowed out to form a sun room, the other half cut out to take another huge window. The far end of the room holds the fireplace, on each side of which are two small windows which are there principally to silhouette a beautiful collection of Dresden figures. As a further concession to the past, we embellished these windows with shutters, dusty coral shutters against a blue-green wall. The mantel of the fireplace is frosted glass, lighted from below and throwing a

soft glow on the porcelain figures standing on it. The carpet is deep rose, the chintz draperies blue-green and silver. A sectional modern divan circles the half-moon sun room. There is very little of this south view wall which is not cut out to take glass, so to protect the room from direct glare, we extended the second floor deck out over the edge of this room. Let me explain at this time that the Tuckers are sun-lovers and bridge addicts, and to serve a dual purpose we provided, above the living room, a sun deck of equal size half covered by roof, and directly accessible from the upstairs sitting room. Much entertaining is done on this deck, which overlooks a panorama that starts with the City Hall and downtown Los Angeles on the left, and extends through the Baldwin Hills and Westwood Village to Santa Monica and the ocean beyond. Yes, and on a clear day they can see Catalina.

But let's get back into the house. The upstairs sitting room has powder blue walls, a mulberry carpet, some very old love seats covered in silver fabric, the furniture in English sycamore, birch and maple.

However, the richest room in the house is the dining room. The rubber tile floor is dark brown, the walls a deep burnt peach, and the two form a striking background for the old gilded sconces and graceful sideboards of Swedish birch and sycamore. The entire end of this room is in glass, with brown, rose and yellow draperies over deep rose venetian blinds.

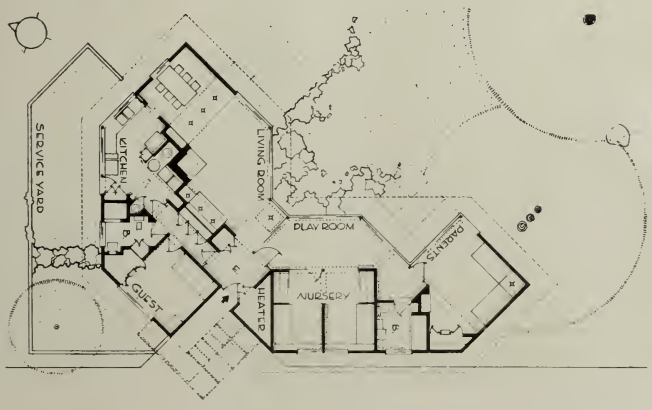
By Walter C. Wurdeman

Photographs by Fred Dapprich

THE RESIDENCE OF MR. AND MRS. GEORGE C. BAUER

in Glendale, California

Designed by HARWELL HAMILTON HARRIS, CARL ANDERSON, Associate



Looking in from the outside at night, the divan is an inviting corner with its pillows and books and nearby fireplace. Direct illumination is from large areas of low intensity and integral lighting takes the place of fixtures. Indirect illumination comes from above cornices or from beneath glass cabinet tops.

The large window areas open into the privacy of the rear of the house and are further protected by the steep hillside and enormous oak trees. Long, full draperies are there but they are hardly needed.

A view toward the living room from the dining end shows the openness and informal but practical arrangement of these two units. Neutral, beige-colored matting covers the entire floor, the walls are light with contrasting dark trim, the furniture is light and very simple. The fireplace lights the room and throws its pleasant, warm glow over all.

Looking toward the dining end, the morning sun pours in through the open door. A modern table with rattan chairs fits in with the lightness of color and the pleasing informality. A feeling of the closeness of the outside is refreshing, relaxing and wholly pleasant.

The children's bedrooms open into each other and into the living room which here serves as a playroom. Tiny tots furniture is streamlined but Dolly does not seem to have changed very much.

Illustrating the fact that no rigid formula can be applied to contemporary design, simplicity, informality, lightness and close association with the out-of-doors are the predominating features of this modern home. The general color effect is light and tawny with areas of rich natural brown and strong accents of black. An Oriental influence is evident in the smallness of scale, the closeness to the garden, the lightness of construction, the natural finish of materials, and the horizontal sliding doors and windows. Out of the ranks of modern houses, so serioius in their demeanor, steps this one, simple, light and frankly playful.

Photographs by F. Brk

THE NEW BUILDING OF
MYRON SELZNICK & COMPANY, INC.

in Beverly Hills, California

GORDON B. KAUFMANN, F.A.I.A.
Architect

TOMMY TOMSON, A.S.L.A.
Landscape Architect

PAUL T. FRANKL, A.I.D.
Interior Decorator

GENERAL CONSTRUCTION COMPANY
J. WALTER JOHNSON
Builders

The problem of designing an office building for Myron Selznick & Company, Inc., was unusual in that the activity to be carried on within the building was of a highly specialized and individual procedure. The outward form of the building, therefore, was determined by the work it was to house and by the nature of those people that the building was intended to serve.

The circular form was developed as being the most direct means of circulation between the several departments. Accounting room, field men, story men, files, vaults and other departments had to be easily accessible to each other.

The notables of the screen and radio who were to be received had to have privacy and this expressed itself in the entrance lobby which is actually outside the building but is sheltered from wind and rain. It is further emphasized by the use of travertine walls which run from the outside to the inside in an unbroken manner and by the use of planting which carries from the outdoors in through the lobby. The off-center entrance shielded by the planting box in front of it creates the desired feeling of privacy.

Once having gained the inside of the building proper, an open circular garden court contributes a sense of freedom to those within. This is one of two private gardens within the building. The waiting rooms, secretaries' offices and inner offices were all laid out in accordance with the manner in which the organization functions. Complete sound insulation was provided between the offices for maximum privacy and the air conditioning system can be individually controlled in each office for cooled or heated air.

One of the unusual mechanical contrivances is the screen in the projection room which is paneled in flush Oriental wood. At the touch of a button, the wall at the end of the room sinks into the fl
revealing the motion picture scr

Photographs by F. Block

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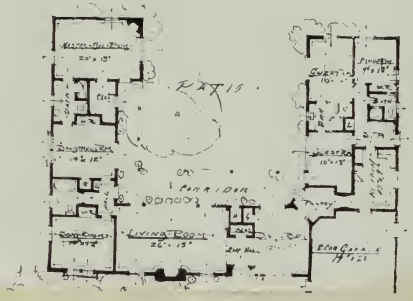
Photographs by W. P. Woodcock



THE RANCHERIA OF MR. AND MRS. CLIFF MAY

in Mandeville Canyon, California

CLIFF MAY, Builder

Interiors by PAUL T. FRANKL, A.I.D.

THE HOUSE ON THE COVER

Situated in a wooded section of the Botanical Gardens near Santa Monica, Mr. and Mrs. May wanted an early California ranch house type home which would completely encircle a patio filled with native trees and flowers. Into this outdoor living room, the main rooms of the house open with French windows and large studio doors. While modern in spirit, the authenticity of the early ranch house was retained by the use of the wide muntin bars in the windows giving a structural strength to the openings.

Built of plaster with board and batten under the covered porches, the exterior of the house is a soft old-white with a roof of hand-split shakes weathered a deep brown. The window trim and shutters are of mustard yellow and the low dado a rich brown. In the patio the board and batten are painted a gay yellow blending with the yellows of the umbrellas and patio furniture.

To make this patio even more livable, the entire garden is illuminated by the use of garden lights which are camouflaged as flowers and bird houses and are inconspicuously placed. A turn of the switch and the whole out-of-doors becomes an enchanted garden.

On the interior of the house the living room is finished in a soft off-white with exposed rafter ceilings. The modern furniture gives a refreshing and modern feeling to the ranch house interior which is already modern with its large windows and simple lines. Over the davenport is a large mirror, which when open reveals a projection screen. The floor is completely carpeted in a sand color and the furniture is upholstered in a warm gray with end tables and coffee tables of dark teakwood and rattan. The valances are of rattan and the draperies pick up the yellow from the exterior and patio. Lamps and accessories are in tones of yellow, making the room an ensemble of soft old-whites and yellows. Over the fireplace hangs a painting by Everett Gee Jackson, modern in feeling and adding character and depth to the room.

The master bedroom is finished in shades of coral and white. The walls and ceilings are coral, the draperies are coralin, the furniture is coral and white, creating a monotone that is quite delightful.

The entire house is electric with electric air heat, range, water heater, laundry, ironer, garage door openers, garden lighting and fly traps, and for additional convenience there is an intercommunicating telephone system between all the principal rooms.

Photographs by Waters & Hainlin

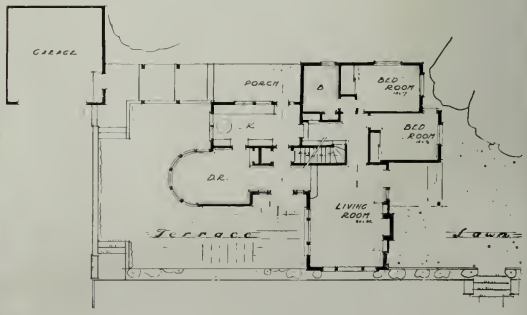
THE COUNTRY HOUSE OF MR. AND MRS. FRED HERINGER

in Yolo County, California

W. R. YELLAND, A.I.A., Architect

The Heringer home is a small country house situated on a ranch along the Sacramento River, about eighteen miles distant from Sacramento. Large white oaks afford shade and setting for what otherwise might be a very hot and uninteresting site for a home. The exterior finish of the house is a light colored plaster with a shingle roof of dull gray, almost the color of the oak trees. Wide projecting eaves throw shade over the windows and down on the walls. The house and the garage are connected by a covered walk and the confines of the yard are bounded by light colored curbs and walls which besides being practical tend to give the building a horizontal feeling and make it a part of the broad flat framing country in which it is located.

The interior walls of the house are done in stucco, most of which is of a pale green and a very light beige. The ceiling of the living room is an exception, this being of wood, pyramidal in shape and painted a light contrasting color to the green walls. A large lamp hangs from the apex of the pyramid for general lighting. The floors are carpeted throughout in oyster white and the furniture specially built and upholstered in contrasting colors, adding life and interest to the rooms.

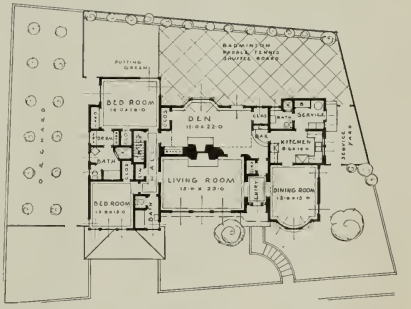


Photographs by W. P. Woodcock

THE RESIDENCE OF
MR. AND MRS. CLARENCE M. FERRY
in Westwood, California

ARTHUR W. HAWES, Architect

Interiors by BARKER BROS.



Compactly planned, this home takes good advantage of its wide, shallow lot. Built on a hillside the bay in the dining room commands a view and the den opens onto the terrace where badminton, shuffle board or paddle tennis may be enjoyed on a permanent court. The den is decorated in Swedish Modern with blond woods effectively combined with chromium and upholstered in textured materials of coral, tan and yellow. The walls are covered with grasscloth and the floor is a tan linoleum. The half-circle bar is painted a deep coral and the draperies are yellow trimmed in brown.

ELECTRICITY MODERNIZES LIVING

By FRANK A. HANSEN, Director

The Western Institute of Light and Vision

BACK at the turn of the Century, when architects took delight in applying a maximum of ornamentation to their structures; not too much emphasis was given to the *convenience* and *comfort* of living. Things largely "were" because they had always been that way.

Great have been the strides taken by the moderns, however, in a mere forty years. A home is no longer considered successful if it fails to have those comforts and conveniences which everyone expects as a part of the pattern of present-day living. In no other home-service is this truer than in the use of electricity.

Many students of home design feel that functional planning plus electrical adequacy is the necessary backbone to modern living. Such planning and electrical usage is well illustrated in the Matchless Electric Home, now being displayed by the Electrical Industry in its year-long setting on Wilshire Boulevard near St. Andrews Place in Los Angeles. The photographs which accompany this description were made there.

Since a previous ARTS & ARCHITECTURE article described small home illumination rather extensively, the space will now be devoted to a discussion of recent wiring conveniences and devices.

Good wiring demonstrates its convenience, beginning right at the front door. Push-buttons are now available which provide their own little night light, which is quite a convenience, even if one is unlike the inebriated gentleman in the old story and is perfectly sober. A little light goes a long way in finding keyholes. The vogue of the present time is to conceal chimes behind grille-work, that the architectural or decorative effect be undisturbed.

Before leaving the front entry, however, attention should be drawn to the weather-proof convenience outlet. This will have a multitude of uses around Christmas time, either for plugging in strings of lights or small portable floodlights.

The delayed-time switch, just inside the entry, will be of interest to the mechanically-interested householder, or, for that matter, anyone who has attempted to "get across the porch before the light goes out." This new switch is extra courteous,

A small house that has been built and furnished with an air of spaciousness conforming with this twentieth century. The dining room has paneled walls and windows on two sides. The central lighting fixture throws the light directly on the table and also supplies a soft, indirect illumination. The furniture is Swedish modern in a light bleached wood. The carpet is horizone blue, the draperies dubonnet, effectively combining a cool and a warm color.

In the guest room the carpet and wallpaper are beige forming a neutral background for the sophistication of the headboards and cornices upholstered in dubonnet satin and the extra full curtains of turquoise net. The spreads are of turquoise with the dressing table to match and the little upholstered chairs are dubonnet.

In the master bedroom the carpet is blue, the wallpaper dusty rose, blue and soft yellow. The draperies, bedspread and two-piece loveseat are dusty rose satin, the shades on the twin lamps being covered with the same material. The finish of the furniture picks up the soft yellow in the wallpaper.

and waits for twenty seconds or so before actually turning the lights out—after it is turned off.

In the entrance hall, as in most other rooms, switch plates may be selected which include an outlet for the vacuum cleaner. This insures an always-ready outlet for the cleaner, without the necessity of disconnecting a lamp, and best of all, places an outlet at switch height, so that it saves stooping on a trip through the house with the cleaner or waxer.

Living room convenience, electrically speaking, begins by having *enough* outlets. When the outlets are too few, it is not possible to make furniture rearrangements without a tangle of cords. To have enough outlets does not require *extravagance*, it is rather a matter of *thoughtfulness*. After considerable research, it has been determined that a duplex outlet should be installed for each ten feet of unbroken wall space, not forgetting some "odd" space which may accommodate a table or lamp. Radio outlets should be provided at least in two locations; that the furniture-moving desire of all home-makers be in no way cramped. The Matchless home makes further use of "Plug-in Strip," atop the mantel; this new material being available in standard lengths which provide outlets every six inches or every eighteen inches. So that one may "light the way ahead," each major room of this demonstration home is equipped with three-way switches, one at each entrance.

In the dining room, numerous table appliances have brought great convenience—roast warmer, chafing dish, percolator, sandwich grill, egg cooker, waffle iron and the like. One neat method of bringing the electrical outlets close to the table is to first provide a "floor outlet" under the table . . . with a three-way receptacle attached to the underside of the table. The connecting cord may be removed from both ends, on cleaning days. The kitchen buzzer is a convenience for larger homes, while the wall outlet quite near the buffet is a serving necessity.

On the dining terrace, many of the same electrical requirements of the dining room itself will be found, with the probable addition of a radio. In this semi-open location, however, it is good judgment to make use of covered, or weather-proof outlets.

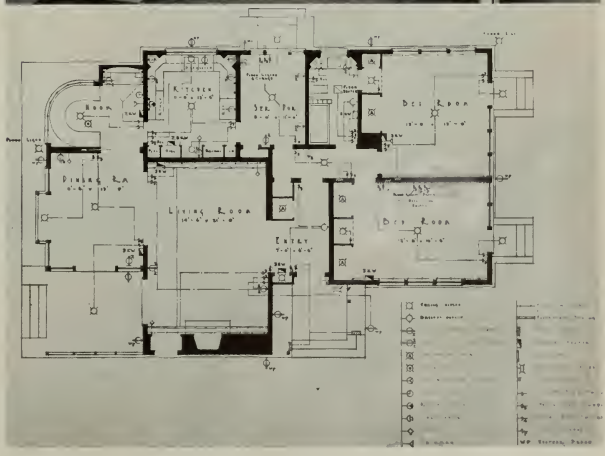
The breakfast table sees an even wider number of electrical appliances in use, than is the case of the dining table. Here it is essential that the outlets be located as near the table as possible, for the connection of coffee maker, toaster, and other devices, with a minimum of long cords "in the way." A number of devices are now available, which solve this difficulty nicely, by having retractable cords. The self-reeling cord is pulled out from the wall to any desired length, and, when its use is completed . . . disappears once more into the wall.

Today's kitchen bears little semblance to yesterday's. Streamlined, step-saving, compact . . . it represents an evolution born of experiment and research. And, as in no other part of the home, electricity plays an important role—for here it is that drudgery-saving, efficient devices are at a premium.

Looking around the kitchen at the wiring devices in the Matchless home, it is found that the electric range itself is connected to a three-wire outlet, designed much on the same principle as the convenience outlet—permitting the range to be plugged in or disconnected, whenever desired.

An exhaust fan system provides duct endings in kitchen behind refrigerator and range (with another duct provided for

(Continued on Page 30)



The curved nook is convenient for breakfasts or entertaining with the built-in bar a silent and efficient butler. The paneled walls and upholstered seats are pleasantly attractive and the lighting adds enormously to the excitement and charm of this much-used room.

The service porch is replete with modern contrivances designed to make the housewife contented and happy. Every electrical convenience possible has been carefully planned and included not only to take care of present needs but to take care of future expansions and emergencies as far as possible. Erle Webster and Adrian Wilson, architects. Photographs by Dick Whittington.

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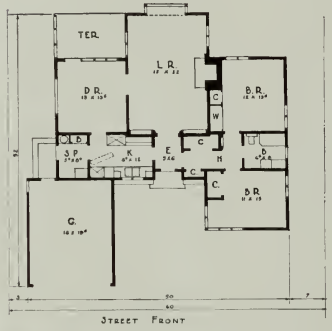
SMALL HOMES

Rendering by Jamison

TWO SMALL HOMES

THEODORE CRILEY, JR., Architect

Designed for the Small Home Service



A small five room house designed for a sixty foot lot that is not only modern in exterior treatment but in the location of the kitchen and service porch. The kitchen conveniently connects with the entry, and the service porch is one step from the garage, leaving the rear of the house entirely private. The living room and dining rooms are secluded and open onto a terrace, one side of which is glassed in, making it an enjoyable place to dine. The living room has a large fireplace, a sunny bay window and one end lined with book-shelves. The bedrooms are a good size and have ample closet space. Extreme simplicity lends a certain dignity to this well-planned little home.

ELECTRICITY MODERNIZES LIVING

(Continued from Page 29)

bathroom). The operation of a switch, either in kitchen or bath, quickly exhausts the air in these rooms—replacing it with fresh air. This relieves "steamy" bathrooms, removes cooking odors and keeps the refrigerator running at top efficiency. A standard outlet is located behind the refrigerator for its operation.

The self-reeling appliance cord which was just mentioned is again used to good advantage to provide a source of power for the many devices used on the "counter," in the preparation of food.

The planning desk finds a telephone extension outlet, a radio outlet, and an interesting loud-speaker communication system. Every busy housewife, who is a cook and lady of many parts generally, has times when she does not wish to drop what she is doing to answer the front door—probably for a needless discussion with some solicitor. The communication system relays voices back and forth between rooms and front door in a normal tone of voice, and saves many steps.

Outlets are provided for those two "musts" of the completely modern kitchen: the garbage remover and the dishwasher. The first eliminates an unpleasant task in a quick and sanitary manner, while the second is said to rival the washing machine as the greatest "wife saver" ever invented. Electric clock outlets, we find, are of a special type which support the clock and hide the excess cord at the same time.

Another new electrical device which arouses admiration in the kitchen is the oven unit which may be built in at any convenient point or height desired. The flexible control system allows the oven to be used for the cooking of any food, or for merely "warming" purposes.

The service entrance of the Matchless home is the location for the several units of the home laundry: washing machine, electric ironer, electric water heater, ironing-board-and-iron cabinet. Of unusual interest to everyone is the new method of bringing the wiring into the home at this point, from out of doors. A new type of service unit is installed, which eliminates the necessity of an individual "main" switch. The electricity reaches a central distribution panel from whence it is distributed to the various circuits in the home, as well as to the meter circuit which is outside the house. Being of the "circuit-breaker" type, these circuit switches have no necessity for fuses, as popularly known. With this type of switch, the overloading of the circuit simply moves the switch handle into the "off" position, from whence it may be re-

OF THE WEST

Rendering by Jamison

IN A MODERN MOOD

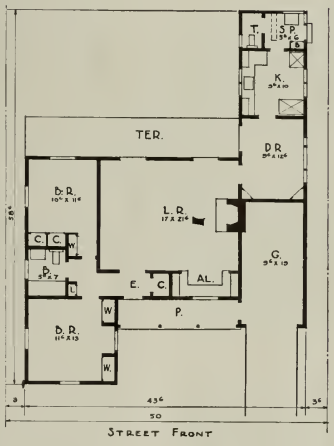
PAUL HUNTER, Architect

Bureau of Southern California, Inc.

A small five room house designed for a fifty foot lot. The garage is part of the house and opens onto the front porch. In the living room the book alcove is an exceptionally nice feature, making a spot for added seclusion in an otherwise tiny house. French windows lead onto the terrace from the living room and dining room. Windows on two sides of the kitchen assure good ventilation and the extra toilet off the service porch is an added convenience.

The house forms a protected area which may be developed into an outdoor living room and recreational area with the garden of flowers and lawn in the background further protected by a high hedge. The terrace could be made wider as desired.

Again simplicity with a little sophistication makes this a charming small home.



turned to service without the need of individual replacing of fuse plugs.

The bathroom finds a new use for electricity that is at once novel and useful: *warm tile floors!* During construction, heating cables were installed beneath the tile. When this is switched on, either from bathroom or master bedroom, the tile promptly begins to warm up. This novel heating method is entirely practical, as is the "head-to-heels" heater, which may be also controlled from bathroom or main bedroom. This cheerful bathroom heater has won the acclaim of thousands who find it the "perfect answer" to chilly mornings after the shower.

For the electric razor and other numerous electrical devices common to the bathroom, suitable outlets are found where they will be most useful.

In the bedrooms are found an adequate number of outlets, for decorative lighting effects, radio, sun-lamp. The speakers of the communication system are conveniently located, as are the switches for outdoor "prowler-proof" lighting. The great blessing of being able to shift furniture around to their heart's content, and still be able to find outlets in the right places, has had genuine approval from feminine visitors to this demonstration home.

The home is heated by fan-type electrical heaters, recessed in the walls at desirable positions, all being individually switched and thermostatically controlled.

In order that the electricity supply reaches the appliances free and unhampered, a minimum size of Number Twelve wire is used in all circuits. Heater and special circuits are wired more heavily.

This somewhat technical description of the wiring in the Matchless Home indicates the trend which modern home design is taking. Whether small or large, provision for adequate electrical facilities is the surest insurance of complete comfort and convenience in today's home.

And, if the home of today is to be modern tomorrow, electrical adequacy is the answer!

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Leo F. Bachman, *Architect*

Allen L. McGill, *Architect*

Arthur L. Herberger, *Architect*

Ben Hilliard O'Conner, *Architect*

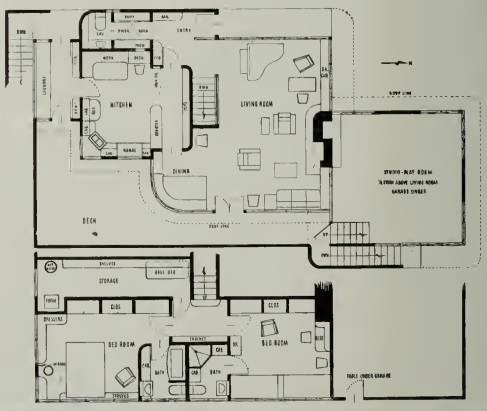
Arthur L. Herberger, *Architect*

Milton Black, *Architect*

See the Redwood display at the Building Material Exhibit, Ground Floor, Architects Building, Fifth and Figueroa Streets, Los Angeles. You'll get new ideas in home planning . . . money-saving information on buying, building, remodeling. You'll see an artistic photo exhibit of the smart new Southern California Redwood homes shown here, and many others.

A MODEL OF THE HOME OF MR. AND MRS. J. J. FRANZ, JR.

The model, designed and built by its owners, represents their future home. Planned for a hillside lot to take advantage of the view and get morning sun in every room, the layout was first arranged and the exterior built around it. Depending upon mass, line and proportion for beauty rather than tradition or decoration, it is modern with restraint. A study of the plan will indicate the utility of the kitchen and accessibility to other sections of the house. Sleeping quarters are absolutely private. A lavatory and powder room are conveniently placed off the entrance alcove, the latter private from the living room without being a tiny cubicle. The studio, which doubles as a play and sewing room, was purposely made remote, its entrance off the rear sun-deck. The house has a stucco exterior, interiors of wallboard and wood veneers with as much furniture as possible built in and flush lighting fixtures for direct lighting, with indirect lighting for general illumination. Nearly 700 square feet of windows provide an abundance of light and air. Openings in the edges of the flat roof use the continuous breeze to keep the attic cool, while broad eaves protect the windows from the elements.



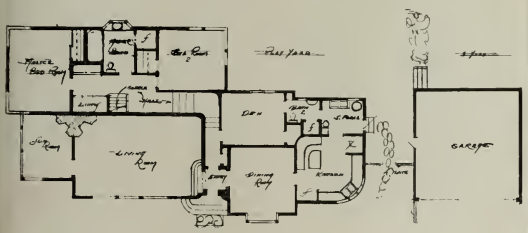
A RESIDENCE FOR MR. AND MRS. HARRY A. PLAINER

in Studio City, California

WILLIAM H. KRAEMER, Architect

D. M. DUBACH, Builder

A small home located in the canyon has sun decks for the full enjoyment of the view of the entire San Fernando Valley. Following the contour of the hillside lot, the house is constructed on several levels. Redwood paneling left in its natural red color is used in the den and the dining room has an interesting upholstered window-seat in the bay window. The kitchen with its built-in electric stove and refrigerator and many cupboards is a model in blue and white with the upholstered breakfast nook conveniently placed for the lunches and breakfasts of the children. The rear play yard and service yard are stepped to conform to the slope of the lot and are enclosed with a concrete reinforcing wall.



COLLECTING HORSE BRASSES

(Continued from Page 9)

Day and Regents Park Cart Horse Parade, probably knew nothing of the symbolism of the discs he prized. He hung the face-piece down the forehead of his horse because it was a wide space on which to display the ornamental discs. This cut brass piece usually weighed about six ounces. The martingale, reaching from collar to girth, was another space on which to display brasses. Four were used on the martingale, but some large horses carried five and two face-pieces. The idea was to use five or seven in all as these are considered the lucky numbers.

At Arundel, the estate of the Duke of Norfolk, the draught horses carry the Arundel lion. Some of the work horses from Windsor castle show the head of Queen Victoria. On the lowest strap in the illustration may be seen a small shield on which in low relief is placed the head of the Queen.

One of the two straps illustrated, on each of which are three horses in relief, was found in an old barn in the farming district bordering the Nottawasaga Bay near Collingwood in Canada—the other was found in a harness shop on the levee in St. Louis. The heart enclosed in a circle of dots or punched holes came in a lot of English harness which arrived in Palm Springs recently. The rose, shamrock and thistle in outline were from a small harness shop in San Diego and a similar one came from Toronto.

The brasses should be cast or hand-wraught, the thin discs which are blocked out by machines are of no value. A good brass should be heavy for its size. On the reverse should be found two small knobs, showing the cast marks. The brass should be satiny and capable of taking a soft, deep polish. When brasses of this type can be found they may be worked into very decorative effects as part of the high lights of a recreation room, bar, or any casual room. They are a never ending source of pleasure and study and make an interesting hobby.

Carl's ultra-modern "Sea-Air" motor apartments and cafe on the Roosevelt Highway north of Santa Monica. Architect, P. A. Schutt.

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The Patent Products Company also manufactures the "Lawson" shower stall floor, a slip-proof rubber shower floor combined with a water-proof asphalt receptor which can be used with any shower wall material.

Drainboards and shower stalls are on display at the Building Material Exhibit, Architects Building, in Los Angeles.

A New "Fau"

An improved Forced Air Unit has been designed by the Payne Furnace and Supply Company for homes without basements. The new "FAU" is equipped with glass wool, replacement type filters to remove dust, pollen and other impurities from the air. Installation is greatly simplified by a more compact design that reduces the height by ten inches and complete factory assembly in two separate sections. The unit can be easily installed in kitchen, closet or on the service porch. The attractive, round-cornered casing is finished in a light desert tan.

An improved heating element increases heating efficiency. A large blower delivers air at slower speed with quieter operation. Quiet is further assured by mounting the blower and all moving parts on resilient rubber blocks. The long hour motor is also mounted on rubber.

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Old English Thatch Roofs

Numerous calls for thatch roofs attest to its popularity in California and Old English Thatch, now in its second year in the United States, has given distinctive individuality to many attractive homes. All roofs are subjected to extremes of heat and cold, dampness and dryness, sparks from chimneys and fires, but the greatest destroyer of all is the penetrating actinic ray of the sun. The use of two layers of heavy asbestos felt in the laying of the thatch, combined with the insulation from direct weathering provided by the thick covering of Palmyra Reeds, insures a lifetime of service. It is not affected by rain, heat, snow, ice, winter storms or summer suns. Thatch roofs made with these reeds have lasted 350 years in England. The material is flexible and can be bent to shape. The Warren and Bailey Company of Los Angeles will give complete information to architects, builders and home owners on Old English Thatch and are ready to cooperate on new construction or re-roofing problems.

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a permanently hard, smooth surface, low in cost. Such are the attributes of Rockflux Resurfacer announced by the Flexrock Company.

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A new glass building block containing a screen of glass fiber that reduces the transmission of solar energy is announced by the Pittsburgh Plate Glass Company. This increases the insulating value of the unit which transmits 55 per cent as much energy as the older block and 75 per cent as much light with a marked increase in light diffusion.

Useful Booklets

A new kitchen planning manual has just been published by Westinghouse. Fully illustrated, the new manual is a practical book of kitchen-planning fundamentals for architects, kitchen engineers, builders and retailers of complete electric kitchens. Procurable from the Westinghouse Company, Mansfield, Ohio.

A 52-page technical booklet "Water Pipe Sizes" has just been revised and published by Bridgeport Brass Company of Bridgeport, Conn. Architects, engineers and plumbing and heating contractors will find this booklet, which is packed with concise information and numerous tables, invaluable for making piping layouts and estimates. In addition to rules and tables for determining pipe sizes, water supply formulas and numerous tables showing the flow of water in copper water tube, considerable space is devoted to technical information an various brass pipe alloys and copper water tubing and their applications for plumbing, heating, underground service, oil lines, sprinkler systems, industrial piping, etc.

"Sanitary Equipment for Hotels and Apartment Hotels," issued by Crane Co., is a 20-page booklet relating to modernization, bathroom planning, bathtubs, lavatories, water closets, showers, public washrooms, fittings, drinking fountains, kitchenettes, kitchen sinks, general heating, radiators, convectors, boilers, water conditioning, valves and fittings. Complete and useful.

A new booklet describing Thermax Structural Insulation as a modern building material combining structural strength, decorative qualities, thermal insulation value, and sound quieting properties in one product is available from the Celotex Corporation.

Kawneer Sealair Windows are illustrated and described in a new brochure released by the Kawneer Company. All aluminum or bronze windows for different types of residences and buildings are fully described.

"What to Expect from White Lead Paint" is a new booklet put out by the Lead Industries Association for consumers, architects, and contractors to help solve painting problems. The importance of proper application and the advantage of choosing a good painter are emphasized. Copiously illustrated and containing explanatory charts and drawings, this 28-page booklet is worth the careful study of everyone interested in painting.

An attractive 56-page catalog containing a complete listing of all RCA sound equipment for a wide variety of applications in the industrial, entertainment and educational fields has been announced by the RCA Manufacturing Company.

A brochure entitled "Custom Designed Radios for Town and Country" is offered to architects and designers of interiors by the Lafayette Radio Corporation, 100 Sixth Avenue, New York. It describes a complete line of radio and phonograph equipment and accessories for use in built-in or custom-built installations. It also discusses the importance of acoustics and the facilities available to the end that the utmost fidelity of tonal reproductions may be obtained.

"Vacation Cabins," issued by the National Lumber Manufacturers Association, includes photographs and sketches showing interiors, exteriors and floor plans of cabins, bunkhouses, and several larger buildings built of log cabin siding. "There's an overhang to the roof that will ward off the rain and too hot sunshine. Can't you almost smell the bacon and the coffee in the cool clean morning air . . ."

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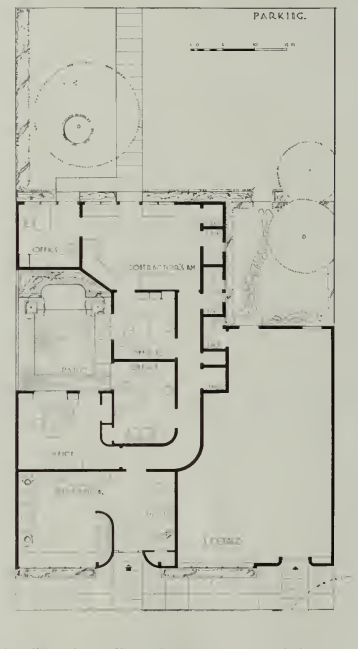

THE OFFICE OF

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Designed by

RANDALL DUELL, Architect

A modern office that is refreshingly neat and clean looking with simple green planting that adds greatly to its attractiveness. The exterior is a buff color with white dado and trim, large modern windows and two panels of glass bricks flanking the front door. The reception room is restful and pleasant with soft green walls, tan wainscoting, brown linoleum floor and tan accents. A large built-in seat is upholstered in tan leather, the rest of the furniture is contemporary in line and light in color. All of the other rooms have this same color scheme with the exception of one office which is finished in natural redwood. The offices open into the paved patio which is filled with green plants and screened so that the doors may be left open. Convenient parking facilities are provided in the rear.

MODERN ARCHITECTURE, PAINTING AND SCULPTURE

(Continued from Page 7)

the architect had to use, and that the fresco had a certain architectural structure or functional quality, and was not merely an applied ornament.

In the matter of sculpture we have had the streamlined primitive work of men like Ralph Stackpole and Jacques Schnier in San Francisco, whose wooden-legged figures didn't even emerge from the Cro-Magnon age; they even antedated that brand of primitive art. But even there, the modern sculptor is loosening up a bit, and we find that although he leaves out much of the surface ornamentation, he is still able to make his figures slightly graceful and very acceptable for use in homes and with larger buildings. I feel that this return to normalcy in art and sculpture is probably a result of the increased understanding of architectural forms.

When you think of the cubistic tendency of men like Mies Van der Rohe of Germany, and Walter Gropius of the same country, and Richard Neutra of Los Angeles, the first thing we think of is functionalism. In reality, this extreme modernistic tendency of the international group, of which Frank Lloyd Wright is not a member, although he might be considered the daddy of them all, was not purely functional from the human standpoint. Functionalism can be applied to fine Chippendale furniture, or Sheraton, just as well as to modern; but their interpretation of the word meant, of course, form following function, as Louis Sullivan enunciated back in 1890. Good functionalism means, in my estimation, eye-appeal and comfort, fine texture and color, as well as pure usefulness. If it is necessary to have a piece of furniture beside a chair, which will hold magazines, books and smoking equipment, there is no reason why it can be not only functional, but interesting in design; and it is this aspect of modern which is becoming quite apparent.

Fine designers who are imbued with their classical training, and who have an understanding of American needs in living, have accepted many of the stylistic tendencies of the extreme modernist and modified them, with the result that the modified modern houses of the present time are rapidly becoming very human. They are exceedingly neat and good looking, but they are not so rigid about sticking to functionalistic ideas.

It seems to me imperative that the art and sculpture of the future should be simple and plain, as well as decorative in quality, to fit into these newer homes that the architects are designing. It should not be necessary to continue painting monstrosities in form and technique in order to express oneself artistically. Sculptures should not have to be grotesque in order to be acceptable to the modern mind. After all, it is practically an impossibility for the sophisticated modern to think completely in primitive terms, and I see no reason why the modern painter and sculptor should go on kidding themselves in this regard.

With the wealth available in America, there is no question but that we are entering an American Renaissance, and it seems to me that the social problems of today provide ample ideas for the thinking artist. Even Hogarth would find himself intrigued by the share-cropper of the South, for instance. But our Western world, particularly, has so much beauty in it, and there are so many more new materials available, and technique has been so loosened up, that I can see no reason for a continuation of the so-called age of ugliness of the immediate past.

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EDITORIAL

IN the beginning God created man and having created him He had to create the earth and the waters thereof. Yes, it's backwards but that is the only way it makes sense, for don't you see, had He really created the earth first wherein is the excuse for man. But turn the process around and it works out to the logical conclusion, having man it became necessary to create the earth and the fruits thereof to support the creature.

Now here is man living in the midst of abundance with nowhere to lay his head in case of rain for of course there must be rain because of the water and everyone knows that the water comes down as rain. He is properly clothed presumably due to the serpent but God forgot to build him a house and perhaps that is why having neglected to shelter him He breathed into his brain a glimmer of intelligence. Anyway there were caves, doubtless created at the time for the benefit of all creeping and crawling things as well as for those that walk upright and those other creatures that transport themselves more or less horizontally even to this day. And so far as anyone knows that spark of so-called human intelligence is the only part of the invention that has developed beyond the wildest ambitions of the inventor. It seems reasonable to suppose that no inventor could possibly conceive man as he now is.

Now, one may trace the growth of that first cave down through the ages and find a semblance of sequence, building as it were one upon the other in logical respect for what has gone before. And the spark is now become an ego.

So impressed we have been with the possibilities that enormous institutions sprang up year after year for the sole aim of teaching youth the beauty of antiquity and the inspiration of tradition. And some bright genius generations back has invented a word and called our efforts architecture, thinking perhaps to emulate that first cause which modeled the clay and called it man.

Oh you who are about to build, take thought and consider the architect—derived from the invention of the word and inversely how can one have architecture without an architect? His youth harassed by his preceptors, his later years subject to the tempers of indigestion of his superiors and his beginnings troubled with many problems. All things suffered and endured that you, a prospective client, may enjoy the shelter and seclusion of your own cave in comfort and in pride. He looks you in the eye and diagnoses your case habitatly speaking as accurately as the old time family doctor your bodily ills.

You arrive bubbling over with brilliant ideas composed of cute little sketches and photographs gleaned from various of the popular magazines, only to be met with the glassy eye. You are subdued and look patiently through portfolio after portfolio and listen unimpressed to all the things you don't want to see or hear. Your dream house is your own and your spark has also developed an ego. Fortunately architects are various, as the rest of the human race and if you persist you will eventually find a man with less spirit who will accept your importance at your own value. Whether this is best for you, no one can say and if you are happy in your choice it is nobody's business.

Man being left to his own choosing as to his sustenance, it was inevitable that some would prefer nectar while others chose ripe olives and the results are what we are: sweet, mean and mild; and then again there may have been variations in the original clay.

Education works both ways, directly and by antithesis. You doubtless have encountered each—and so it is with the architect, some prefer the straight and narrow course charted by their ancestors while others loudly proclaim the superiority of the now over the was, and exercise that spirit of invention which originally shaped them from the wet mud. Both types are scoffers, each of the works of the other, so it is only up to you to decide whether you will dwell in the peaceful, dignified atmosphere of your forebears or in the disjointed heterogeneous space designations of surrealism. And also there are the in-betweens, antiques done in the modern manner.

Of course it is very nice to find a pleasant realtor to sell you a house so carefully designed and built that it must be just the thing for you—and nine cases out of ten, or even ninety-nine out of a hundred, if the price can be shaded a bit you will be perfectly happy. However, if you must have an architect and a few people are so foolish, consider carefully and pick him with discretion. He is old and young, hide-bound, liberal, enthusiastic or wearied, complex and simple. You will find him everywhere; on the forty-seventh floor, in his garage and even in his back bedroom. He has experience and can keep you out of difficulty; he also is an amateur and can lead you through many devious paths and byways. But in the end you will always get a roof and a floor and possibly some walls, and protection at least equal to the caves of your ancestors—and really are you any better than they?

Your problem is great but not insoluble in the flux of human kindness. State the necessary requirements and listen. If you're suited, fine—go ahead. If not, it is better for both you and the architect to investigate other fields.

BY AN A. I. A.

CALIFORNIA ARTS & ARCHITECTURE

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LOS ANGELES COUNTY FAIR, the eighteenth annual, opens in the beautifully landscaped park near Pomona, September 15 and continues to October 1. The 50 major exhibit buildings house every variety of product, entered to secure some portion of the $150,000 prize awards. Each year brings new exhibits and new form of entertainment. Horses race under the parimutuel system, and there is always an excellent, smartly arranged horse show. With all the modern additions the Fair maintains the atmosphere and charm associated with the county fairs of older times.

CALIFORNIA STATE FAIR, the 85th exposition of the State's resources, is held at Sacramento, September 1-10. Not only the finest live stock is shown but every new development in farming machinery. The housewives display their culinary successes, as well as fine needlework and weaving. Art fills a section and forms a popular display. There is a nightly Horse Show, and a racing program is in effect. New features of entertainment are added each year.

LA FIESTA DE SAN GABRIEL marks September 2-4 and is a community celebration of the 168th anniversary of the Franciscan mission. The well known old plaza becomes the center of all festivities, and the programs include parades, horse shows, a reception for the pioneer families, and a Fiesta Ball. A symphony concert is presented, September 3, and the Fiesta Play is offered in the mission patio nightly.

ANNUAL MISSION DAY is celebrated at Lompoc, September 4, centering around La Purisima Mission, where the Fiesta commemorates the founding by Spanish Franciscans in 1787, and the recent restoration by the Federal government. The mission is now a State monument, with unusually fine gardens.

GRAPE DAY FIESTA again marks September 9 at Escondido, and is the thirty-second anniversary of the event. The activities center around and in Grape Day Park, near the monument marking the field of Battle of San Pasqual, where in 1846 the United States troops met the Californians. Music, games and dancing, with an unlimited distribution of the sun-sweet muscat grapes.

CUCAMONGA announces a Grape Day Festival, September 9-10, patterned after the harvest festivals of Europe, including a historical pageant tracing the development of the wine industry.

MONTEREY COUNTY FAIR at Monterey, September 14-17, attracts not only through its merits as a fair but because of the historic landmarks, Monterey having served as the capital of California during the rule of Mexico.

THE WINE FESTIVAL at Lodi, September 15-17, is of interest. The events include receptions and tours to vineyards and wineries throughout this vast wine-producing area; speed boat races on the lake, an illuminated water pageant, parade with floats depicting grape and wine industry; and miscellaneous sports. The first festival was held in 1907 to show the Flame Tokay Grape.

SAN LUIS OBISPO announces a rodeo and stock show under the heading of "Days of the Dons," September 16-17, the days of the Mexican independence jubilee.

MEXICAN INDEPENDENCE DAY FIESTA is held at San Diego, September 16, and fills Balboa Park with patriotic fervor, singing, dancing and much feasting.

SAN MATEO COUNTY again announces the Products and Floral Fiesta, September 21-24, at Bay Meadows. This event always provides the newest developments in horticulture and novelties in flower arrangements.

SOCIAL SERVICE AUXILIARY of Los Angeles sponsors the premiere of this season's Ice Follies, September 7, at Pan Pacific Auditorium.

Susan and Charles Lewis compare the delights of the gardens at El Encanto Hotel, Santa Barbara, where they are spending the summer, with their own playgrounds at Shreveport, La.

PEOPLE OF INTEREST

By ELLEN LEECH

"DID they drown her, you think?" With the query came the realization of the sudden cessation of giggles and shrieks and I knew my couch companion in the lounge at El Encanto Hotel referred to the silence. Exchanging the Santa Barbara paper gladly for the opportunity for conversation with this lady with a glint in her eye, I found her to be Jessie Van Brunt, designer and executor of famous stained glass windows in this and other countries. Her home and studio is in Brooklyn but themes for her windows evolve unexpectedly. She sensed one on a previous Sunday when the rector mentioned the salient points that strike varied people and recalled the remark of a genuine cowboy, hearing for the first time a Palm Sunday service, including the description of the entrance of Christ into Jerusalem. He said "I am thinking what strong hands the man must have had. You say the animal had never been ridden and yet he was surrounded by people crying Hosannas, waving and strewing palm branches, then how could he hold the beast so quietly and proceed without trouble except with strong hands." Miss Van Brunt has never had any particular interest in doing windows for homes but approves of them if they repeat a family tradition, bear a crest or other genealogical suggestion. However, she reminds us of the fascinatingly unpredictable American habit of changing homes and of the embarrassment of becoming involved with a crest that was not transferable. This artist loves color, though not to the sacrifice of form, and her book on the California Missions is beautifully illustrated with watercolor sketches, while the text is amazing in its definite simplicity. And with all this she confesses her greatest weakness is black lace hats!

Fate, coincidence or appetite brought Marion Craig Wentworth at lunch time. Her play, "Maker of Windows," was recently produced very understandingly in Santa Barbara and exemplifies the strong influence of beauty and how much better we might be employed in encouraging artistic production rather than the methods of destruction. Although written several years ago the play could easily have been one of the inspirations for the Moral Rearmament Plan. Mrs. Wentworth's latest book of poems, "Iridescent Days," is as varied as her life's experiences, is colored by her sympathies, by her impressions and love of Nature. Strikingly individual portraits are included in these "Days" and we come to know her friends and her love of the Earth and its peoples. To hear Mrs. Wentworth read her poems, and to study the photographs and note the subjects of Miss Van Brunt's windows is to recognize the potentialities of the art of each.

The dinner hour brought Alec Templeton, one of the busiest pianists of today. Life has been a series of movements to him, not all executed on the piano. He has practically commuted between Los Angeles and El Encanto in order to keep his radio appointments, to appear as soloist with the symphony orchestra at the opening of the summer programs at the County Bowl, and to give a concert at the Lobero Theater on the ensuing Monday evening. Following the more formal section of this concert program were the improvisations, musical impressions and original compositions. Here we heard his impressions of an afternoon in the home of Henry Eichheim, composer, and his collection of bells. Through the temple bells of India, the camel bells and the bells of Bali he built up a delicious melody all his own.

(Continued on Page 35)

INTERNATIONAL GOURD SOCIETY selected September 30 and October 1 as dates for the annual exhibition, held at Marion Toy's cottage garden, 12953 Ventura Blvd., Van Nuys.

SPANISH VILLAGE ART CENTER holds the third annual Art Fiesta, September 1-4, at Balboa Park, San Diego. The Fiesta presents interesting examples of modern art and craftsmanship in the various buildings and also stages fiesta plays under the stars on an elevated stage of standard construction. The plays are selected from those submitted in the Play Competition, held in the early Spring.

GARDEN TOURS, arranged by a committee of the Plans and Planting Branch of the Community Arts Association of Santa Barbara, leave from Recreation Center and the gardens are open from 10:00 a.m. to 4:30 p.m. The September tours are on Fridays, September 1, 8, and 16. Two special garden tours are offered, Friday and Saturday, October 27-28, during the meeting of the California Garden Clubs, Inc.

THE WEED SHOW celebrates its fifth anniversary at the Amymay Studio, 660 North El Molino, Pasadena, October 3-7. The hours are, Tuesday, 12 to 10, Wednesday, 10 to 6, and Thursday, Friday and Saturday, 10 to 10. Accessories are allowed in the staging but the main thing is to bring out the beauty of the weed which is the theme of the show. There are three classes of entrants, professional, amateur and children.

WOMAN'S PRESS CLUB of Southern California announces the first Fall meeting is scheduled for October 3 at the Friday Morning Clubhouse, Los Angeles, followed by meetings each Tuesday.

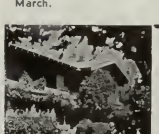
SUNLAND provides a Fiesta, the theme of which is "In the Days of the Verdugas" and the site of the celebration is Rowley Grove, once a part of an old Spanish land grant to the Verdugo family. An old fashioned barbecue is one of the events and this is under the special charge of an Apache Indian of the San Fernando Mission neighborhood.

ANTELOPE VALLEY FAIR, with interesting entries and events all its own, is held September 22-24.

IN GOLF CIRCLES the Champion of Champions Golf Tournament holds the attention at the Lakeside Golf Club, September 24.

IN SAILING CIRCLES the events listed are:
To September 4, Pacific Coast Championship Regatta at San Francisco.
September 2-4, Commodores' cruise to Catalina; small boat invitational regatta at Alamitos Bay Yacht Club.
September 10, Annual Outlook Trophy Race for 16-foot sailboats.
September 17, Star Class Races—Summer series and small boat point score races.
September 24, Star Class races—Summer series (final) and small boat point score races.
In September the Gold Trophy Regatta is held in Newport Harbor.

JUNIOR LEAGUE of Los Angeles opens the philanthropic season with a Fashion Tea, September 15, showing the latest in fall styles. In the series of three teas, the second is held December 6, and features Christmas and Santa Anita fashions. The third tea is scheduled for February 17, when early Spring styles will be shown. Proceeds from these events are for the support of the Junior League Home for Convalescent Children. Another activity of the Junior League is the course of lecture-teas. These will be the third Tuesdays in November, January and March.



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CHEVIOT WOMEN'S CLUB opens a membership campaign with a party September 12 at the California Club, Los Angeles. The club season opens October 3. The club has developed the philanthropic, drama, choral, literary, handcraft and social sections, and considers additions.

FIESTA DE LA LUNA marks September 22-23 at Chula Vista, and while there may be no historical significance the entertainment is gay, filling the days with music and dancing.

BOYS' CLUB AUXILIARY of the Assistance League, Los Angeles, holds a tea-dance benefit at the Trocadero, September 17. Proceeds will be directed to the Hollywood Boys' Club of the Assistance League.

ASSISTANCE LEAGUE of Santa Monica has perfected the plans for the Fall luncheon and Fashion Show at the Santa Monica Deauville Club, September 15, to benefit their philanthropic fund.

FIRST PRESIDENT'S COUNCIL of the Los Angeles District Federation is held, September 18, at Redondo Beach. Mrs. Thomas H. Richards, State president, has chosen "Gunpowder" as the subject of her talk on that occasion.

FIFTEENTH INTERNATIONAL CONGRESS OF ARCHITECTS is held in Washington, D. C., September 24 to 30, and concurrently the annual Convention of the American Institute of Architects is held. October 2 has been designated Architects' Day at the New York Fair, and October 11 is announced as Architects' Day at the San Francisco Fair. The subjects presented at the Congress are of the greatest interest, not only to architects but to all citizens who are aware of the importance of careful community planning.

UNIVERSITY OF CALIFORNIA, Extension Division, announces the opening of classes, September 18, at 815 South Hill Street, Los Angeles.

September 20, "Law for Women," first of a series of weekly lectures by Augusta Rosenberg, Los Angeles attorney.

September 21, "Capitals of Europe," first of a series of travel lectures. Admission free to first lecture.

October 7, The Hollywood Marionettes, first of a series of children's programs, Royce Hall Auditorium, U.C.L.A. campus.

The Chouinard Art Institute announces that Harwell Hamilton Harris will conduct a course in architecture and interior architecture during the semester opening on September 11. The following is Mr. Harris' own description of the course and the objectives for which he will strive:

"The aim of the course is to develop skill in design. Knowledge will be considered of little use except as it expresses itself through skill in design. Skill will be developed by participation in the solutions of complete problems. The completeness of the problem will become the chief stimulus to the designer's imagination. He will discover that an imaginative solution depends upon an imaginative grasp of the true nature of the problem. New problems will uncover new solutions. Each material will be studied to discover its real nature. Each material will be used according to its sympathy for the problem in hand. Structure will become an integral part of the design. Light will become a part of the design. Color will become a part of the design. Solutions will be carried to a point of unusual plastic development. Ease in drawing aids both in the study and in the presentation of a solution; therefore a large part of the student's time in the first year will be devoted to drawing. As far as possible, this drawing will be related to the current design problem. In the second and third years more and more time will be devoted to design projects. Collaboration between advanced students of this and the painting and other departments of the school is possible on certain projects. Small scale models and in some instances full size models will be used to realize solutions."

MUSIC

WOMEN'S SYMPHONY ORCHESTRA of Los Angeles announces the appointment of Ruth Haroldson as conductor. Miss Haroldson is instructor of violin at Whittier College and conductor of the Whittier Symphony Orchestra, and is the first woman to direct this all-women's organization.

SAN GABRIEL VALLEY OPERA COMPANY, Guido Caselotti, musical director, holds rehearsals for the senior and junior choruses, beginning the second week in September. The operas to be produced are "Cavalleria Rusticana" and "I Pagliacci" by the seniors, and "Lucia di Lammermoor" with the junior group. Performances are given at the Wilshire Ebell Theater, Los Angeles.

GREEK THEATER, University of California, Berkeley, provides a half-hour of music, Sunday afternoon, September 3. The artists are the Cecilian Trio — Modesta Mortensen, violin; Rebecca Haight, cello; and Isabella Arndt Hasselberg, piano.

LEOPOLD STOKOWSKI conducts a young people's concert at Hollywood Bowl, September 6. This is a benefit for the Philharmonic maintenance fund. Stokowski will speak and conduct; also choose a young pianist by audition as soloist. Saundra Berkova, child violinist, and her cousin, Loren Maazel, wonder-boy of the baton, appear with Stokowski. Jose Iturbi and Alexander Steinert act as judges in the auditions.

DRAMA AND MUSIC FESTIVAL of Santa Barbara County closes the series of events at the County Bowl, September 2, with San Francisco Opera Ballet with Symphony Orchestra, Willem Vandenburg, conductor; Hall Johnson Negro Choir, sixty voices, Hall Johnson, conductor.

COMMUNITY MUSIC ASSOCIATION of Redlands, founded by Mrs. George Mullins, closes the annual season of summer concerts at the Redlands Bowl, September 8. The program features symphonic strings and harp ensemble, and a cappela choir under Benjamin Edwards, with Lynn Shannon as narrator.

ASSOCIATED ARTISTS, under the direction of Vittorio Trucco, assistant conductor of the Metropolitan Opera Association, present concerts at the Montecito Country Club, Santa Barbara, as follows:

September 8, Elizabeth Crawford, soprano, and Michael Bartlett, tenor.
September 11, Steven Kennedy, baritone.

CLAREMONT COLLEGES will present the ninth Artist Course this winter, opening in October, with Yehudi Menuhin, at the Mabel Shaw Bridges Music Auditorium, Claremont.

SAN FRANCISCO STRING QUARTET announces the addition of Ference Molnar, violist of the Roth String Quartet, as a member, replacing Romain Verney. Mr. Molnar makes his initial appearance at a private subscription concert, September 24, and at the first public concert at the Veterans' Auditorium, Wednesday evening, October 4. Other members of the Quartet are Naoum Blinder, first violin; Eugene Hayes, second violin; and William Dehe, cellist. Mrs. De Lee, business manager.

MARIN MUSICAL CHEST continues the concert series at Forest Meadows of the Dominican College at San Rafael, with a program of Viennese music. Walter Herbert conducts a complete symphony orchestra in compositions by Beethoven, Mozart, Wagner and Johann Strauss.

CONLEY ARTIST SERIES of San Francisco will be continued by the San Francisco Opera Association, according to the announcement of Gaetano Merola and Edward F. Moffatt, general director and secretary-treasurer respectively. Mr. Merola will generally direct the Artists Division of the Opera Association and Mr. Moffatt will become financial supervisor. The Conley box office will have charge of the tickets for the concerts as well as for the opera and symphony. Artists will be engaged, as in the past, from the National Broadcasting Company, and from the Columbia Artists Bureau. The artists under contract to Peter D. Conley, before his death, will appear under the new arrangement. These artists include Lawrence Tibbett, baritone; Yehudi Menuhin, violinist; Nelson Eddy, baritone; Lily Pons, coloratura soprano; Robert Viroval, violinist; Helen Jepson, soprano; Jose Iturbi, pianist; Fritz Kreisler, violinist; Marian Anderson, contralto; Nina Pagliughix, soprano; Kirsten Flagstad, soprano; Artur Rubenstein, pianist; Bartlett and Robertson, duo-pianists; Jan Kiepura, tenor; the Argentinita Dancers; the Joos Ballet, and the Bali Dancers.

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"White Herons," by Eunice C. MacLennan, on exhibition in the Faulkner Galleries of Santa Barbara.

THE STERN MUSIC FESTIVAL COMMITTEE and the San Francisco Art Commission offer midsummer musicals at Sigmund Stern Grove, San Francisco, on Sunday afternoons. Symphonies, chamber music, and soloists are featured.

MUSIC FESTIVAL, under the auspices of the Golden Gate International Exposition Eisteddfod, will offer 1500 singers, including soloists and choral groups, in competitions, September 2, at Treasure Island.

GRAND OPERA SEASON at San Francisco, under the general direction of Gaetano Merola, opens October 21 with "Manon." The popular series is made up of two operas not on the regular series, and two repeat performances. Dates and principal artists of these operas are:

October 21, Cavalleria Rusticana, with Stignani, Ziliani, Tagliabue, with Merola conducting; and Don Pasquale, with Bascaloni, Favero, Bartlett, Bonelli, with Papi conducting.

October 24, Die Walkure, with Flagstad, Melchoir, Lawrence, Glatz, Votipka, Destal, Ernster. Conductor, McArthur.

October 29, matinee, Rigoletto, with Tibbett, Pons, Ziliani, Cordon, Ernster. Conductor, Papi.

November 4, Il Trovatore, with Cagniqlia, Martinelli, Stignani, Tagliabue, Baccaloni, Cordon. Conductor, Papi.

LOS ANGELES' season of Grand Opera opens November 6 and continues to November 11. The San Francisco Opera Company, directed by Gaetano Merola, is heard at the Shrine Auditorium.

METRO LIGHT OPERA COMPANY offers the initial production, "Countess Maritza," at the Wilshire Ebell Theater, Los Angeles, October 2. The series of operettas will include "Rose Marie," "Student Prince," "Gypsy Baron," "Flower of Hawaii," "Blossom Time," "Desert Song," and "Last Waltz."

DON COSSACK CHOIR, organized and directed by General Platoff, opens the fall season at the Philharmonic Auditorium, Los Angeles, with a Sunday afternoon recital, October 8, under the management of Merle Armitage.

THEATER NOTES

MEXICAN PLAYERS, at the Padua Hills Theater, three miles north of Claremont, feature the folklore, songs and dances of Old Mexico in their productions. The theme may carry a note of tragedy, but this is rapidly dispersed by the Fiesta In warm weather a Jamaica, or outdoor, carnival is presented under the olive trees of the patio, following each performance. Presentations are staged Wednesday through Saturday evenings, with Wednesday and Saturday matinees.

COMMUNITY PLAYHOUSE, Pasadena, observes the annual vacation period during September and resumes full production schedule on Monday, October 2, with the opening of the fall season and the Pacific Coast premiere of "Dear Octopus," Dodie Smith's 1939 New York comedy success. Gilmor Brown is the supervising director, and Charles Prickett is the business manager.

OLIVER HINSDELL THEATER announces September 6-7 as the opening dates for "Hotel Universe," by Philip Barry, which Oliver Hinsdell is putting on at the Assistance League Theater, Los Angeles.

LOBERO THEATER, Santa Barbara, has scheduled "Riverside Drive," by Cea Sabin, for the September production. William Arms is the producer.

COMMUNITY PLAYERS of Palo Alto present a notable play, well cast and well directed, each month, with occasional special programs, under the auspices of a committee. The September to December program is outlined for prospective patrons, and season tickets may be procured.

PLAYERS CLUB, 1566 California Street, San Francisco, under the direction of Reginald Travers, continues the Summer Festival Series with "Lysistrata," that perennial Greek comedy.

CIVIC THEATER of San Francisco, Golden Bough Playhouse, 1337 Sutter Street, under the management of Barney Gould, offers a diversified type of American melodrama during September. The programs include the Press Club's fiftieth anniversary play, "For Old St. Manford, or How Fullback Fink Beat State." Following the melodramas the regular fall season opens in October with a varied schedule of Broadway successes.

ELMER WILSON of Pasadena announces the presentation in the Civic Auditorium next fall and winter of four successful modern plays. Eva Le Gallienne will stage Ibsen's "Hedda Gabler"; George Abbott stages "What a Life"; Dwight Wiman presents "On Borrowed Time," and the Group Theater, Inc. will offer "Golden Boy."

CATHOLIC THEATER GUILD, using the Wilshire Ebell Theater for stage plays and the Workshop at 1927 Tenth Avenue for the laboratory effects, this organization has closed its initial year with a record of some forty-seven public performances and five laboratory shows. "The Importance of Being Earnest" is announced for opening September 24, under the direction of Lorenna Keliher.

EDWARD CLARK THEATER, 4667 Melrose Avenue, Los Angeles, opens with "Three Little Nieces," by Eloise Keeler, September 3. This will be followed by "Clouds Over Eden," by Ralph Birchard.

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ART CALENDAR

BERKELEY
AN ARTIST'S PLACE, 2193 Bancroft Way: Contemporary work by local artists. John Rogoway is the gallery director.

CARMEL
CARMEL ART ASSOCIATION: The work of members in varying media.

CLAREMONT
SCRIPPS COLLEGE: Opening fall exhibition. Art Department under the direction of Millard Sheets.

CORONADO
GALLERIES, Hotel del Coronado: California landscapes and the work of Eastern painters.

DEL MONTE
DEL MONTE GALLERIES, Hotel del Monte: Paintings and etchings by Western artists.

FILLMORE
ARTISTS' BARN: The work of local artists. Watercolors and lithographs by Lawrence Hinckley.

GARDENA
GARDENA HIGH SCHOOL: Selections from permanent collection.

HOLLYWOOD
BARBIERI AND PRICE, 9045 Sunset Blvd.: Black, white, and colored lithographs.

BEVERLY HILLS HOTEL: Exhibitions changed every two months.

COLONIAL INN, 1966 N. Vermont Ave.: Flower paintings by Bertha Turdum.

POLK GALLERY, 4824 Sunset Blvd.: Old and modern paintings; historic Sheffield; antiques.

PRINT ROOMS, 1748 N. Sycamore: Etchings by masters of the craft.

RAYMOND AND RAYMOND GALLERY, 8652 Sunset Blvd.: Exhibition of facsimile prints of contemporary drawings and watercolors.

LAGUNA BEACH
LAGUNA BEACH ART GALLERY: Twenty-first annual exhibit throughout September.

LONG BEACH
ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES
ART COMMISSION, Room 351 City Hall: Desert cactus studies, in oils, by Louise Everett Nimmo, Los Angeles artist.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art exemplified in pictures for the home.

BILTMORE SALON, Biltmore Hotel: Paintings by George K. Brandriff in large gallery. Selected etchings in small room.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Fall semester, September 11, Harwell Hamilton Harris conducts a course in architecture and interior architecture.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Seventh annual exhibition California Graphic Arts.

GUMPLO GALLERIES, 714 W. 7th St.: Watercolors by J. G. Claghorn, landscapes of old New England and of Virginia.

HATFIELD GALLERIES, Ambassador Hotel: To September 19, Glen Lukens' ceramics shown with furniture, flower arrangements and paintings.

LOS ANGELES MUSEUM, Exposition Park: To October 5, Federal Art Project for Southern California. In applied arts: Japanese minor arts, Tokuga; Chinese woven fabrics, 17th-18th centuries, both from Miss B. Mabury collection. Chinese Pewter, 17th-18th centuries, lent by Mrs. G. Norman-Wilcox. Samplers, American and European, American Silver.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibition by members of the Painters and Sculptors Club opens Oct. 2.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Registration opens September 2. Acquisition of the buildings and grounds of the Earl estate affords room for additional instruction courses.

J. W. ROBINSON COMPANY, 7th and Grand: Decorative art for the home.

SOUTHWEST MUSEUM, Highland Park: Reopens September 1, with schedule 1 to 5 each day, except Monday. Exhibitions of art work by the American Indian.

STATE EXPOSITION BUILDING, Exposition Park: The work of the California artist, Anna Wilson. Open from 10 to 5 each week day except Wednesday. Sunday and holiday hours are from 2 to 5. There is no admission charge.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Reserve pictures; Sanity in Art exhibition.

"The End of the Hunt" by Dale Nichols, noted contemporary American artist. Facsimile reproduction now on exhibition at Raymond and Raymond galleries in Los Angeles.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: "Sane Art," exhibit and sale.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: To September 15, the work of Tyrus Wong. From September 15, photographs by Edward Weston.

MILLS COLLEGE
MILLS COLLEGE ART GALLERY: Opening September 13, to October 20, Gutenberg Anniversary, History of Printing Exhibition.

OAKLAND
BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition by members.

OAKLAND ART GALLERY, Municipal Auditorium: Selections from the permanent collection. October 8 to November 5, annual exhibition of watercolors, pastels, drawings and prints. Last receiving date for entries, September 30. In painting, Nicolai Fechin chosen "guest of honor"; in sculpture, Lulu Hawkins Braghetta is the guest.

PALOS VERDES
ART ASSOCIATION, PALOS VERDES ART GALLERY, Public Library: Exhibition arranged by members.

PASADENA
JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Old prints, Oriental art in tapestry, ceramics and bronze.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Oils and watercolors by European and American artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Permanent collection of Oriental art.

POTTINGER GALLERY, 977 E. Green St.: Prints and etchings, old and modern examples.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Paintings from the Everett collection.

POMONA
POMONA COLLEGE, Rembrandt Hall: Exhibition for opening semester.

RIVERSIDE
RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Exhibitions by members, changed the 1st and 15th of the month.

SACRAMENTO
CALIFORNIA STATE LIBRARY: In the Print Room, sporting prints from the library's collection.

SAN DIEGO
FINE ARTS GALLERY, Balboa Park: Portraits of San Diegans, owned by members of the San Diego Fine Arts Society. Memorial exhibition of paintings and drawings by Elanor Colburn. Small sculptures from the Robinson Galleries, New York.

LOS SURENOS ART CENTER, 2616 San Diego Ave.: Art craft by local artisans.

SAN FRANCISCO
CITY OF PARIS GALLERY, Geary, Stockton and O'Farrell Sts.: Art from California Junior Colleges.

DE YOUNG MUSEUM, Golden Gate Park: "Frontiers of American Art," a national show of the works of WPA Federal Art Project artists.

PAUL ELDER GALLERY, 239 Post St.: Paintings by Jean G. Hall.

GUMP'S, 250 Post St.: General exhibition.

GELBER-LILIENTHAL, 336 Sutter St.: Exhibition of paintings by California artists submitted for rental.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through September 10, original covers for the "New Yorker"; through September 16, memorial exhibition of paintings by Will Sparks. Through September, watercolors by Robert Bach and Daniel Romano: paintings and sculpture by members of the San Francisco branch of the Society for Sanity in Art; paintings and sculpture by San Francisco artists.

SAN FRANCISCO ART ASS'N GALLERY: To Sept. 10, oils and watercolors by Leah Rinne Hamilton; Sept. 11-24, drawings by Harriet Whedon, Sept. 5 through Oct. 8, watercolors by James Budd Dixon.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To September 18, "Guernica," mural by Pablo Picasso on theme of bombing during Spanish civil war. Sept. 3 through Oct. 8, Scenes of San Francisco; Sept. 3-24, paintings by William Glackens; Sept. 19 through Oct. 15, photographs by Ansel Adams; Sept. 26 through Oct. 15, paintings by Carl Rabus; to Sept. 18, watercolors by Giovanni Saccaro; to Sept. 24, character photographs by Julian Smith.

SAN GABRIEL
SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oils and watercolors by a group of California artists. In the Print Room are etchings, aquatints and drypoints by Trude Hanscomb. September 3, the annual Fiesta Tea is held in the gallery. Dancers are little Dianne McCuiston, and dancers from the Raoul de Ramirez Studio of Spanish Dancing.

SAN MARINO
HUNTINGTON LIBRARY AND ART GALLERY: Open daily except Monday through September, will be closed during October. Permanent collection in the Art Gallery Main exhibition room of the library shows San Francisco's development from a frontier settlement to an American metropolis.

SANTA BARBARA
CHAMBER OF COMMERCE ART GALLERY: Paintings in oils and watercolors by artists of Santa Barbara.

FAULKNER MEMORIAL GALLERY, Public Library: Oil paintings by Eunice C. MacLennan of Santa Barbara, Ruth Peabody of Laguna Beach, and Margaret Roche of San Diego.

SEATTLE
SEATTLE ART MUSEUM, Volunteer Park: To October 1, master graphic artists selected from the museum's permanent collection of prints, etchings and engravings.

STANFORD UNIVERSITY
STANFORD ART GALLERY: Fall exhibition by the Art Department.

MISCELLANY

LAGUNA BEACH ART ASSOCIATION awarded first honors of the August-September show to Clyde Scott of Los Angeles for his oil painting, "Invading Shadows."

NATIONAL ASSOCIATION of Art Museum Directors announces the election of Dr. Walter Heil, art director of the municipal museums of San Francisco, as vice president.

SAUSALITO announces the opening of a new art gallery with Elizabeth Enquist as director. The shows are to change monthly. Work shown in opening exhibition is by Nils Gren, Raymond Puccinelli, David Lemon, Enid Foster, Keith Munro, John Giuliani, Shotwell Goeller-Wood, William Faville, Harold Wagner, George Ashley, Luke Gibney, Laura Anna Cotton, Arthur Murphy, Albert Ramon, Mildred Compton.

THE MONTALVO FOUNDATION, the Saratoga estate given by the late Senator Phelan to the San Francisco Art Association as an art center, was formally opened late last month. The opening program included a matinee concert of Beethoven and Schubert compositions by the Budapest String Quartet, sponsored by Mrs. Elizabeth Sprague Coolidge.

LYLA MARSHALL HARCOFF held her first show in four years at Santa Barbara last month, using two rooms of the old Casa de la Guerra. Appropriate to the season, that of the Old Spanish Days Fiesta, and to the setting, was the portrait head of Melenda Mendoza, a Spanish singer, in her white Spanish costume, high comb and flowers in her hair. In strong and charming contrast is "The Purple Wimple" with the artist's daughter, Jane, as the model. A rhythmic composition of calla lilies vied for attention with "Geraniums" in their rich, dark colors in a dull bronze luster bowl.

FOUNDATION OF WESTERN ART, closed for the month, reopens September 6 with the seventh annual exhibition of California graphic arts, to be followed by five other exhibits, all presenting phases of contemporary art in the West. Everett C. Maxwell is the director.

THE AMYWAY STUDIO, Pasadena, is showing a collection of enamel craft by Mitzi Otten Friedmann and of embroideries by Tilly Lorch, both noted Viennese artists. Miss Friedmann has an exhibit at the Fair, Treasure Island, San Francisco.

MILLARD SHEETS, nationally known artist and head of the art department at Scripps College, Claremont, designed the bas relief for the auditorium entrance of the Mark Keppel High School of Alhambra. The work will be executed in stainless steel, glazed to permit the use of color, symbolically depicting the history of California. The relief includes the figures of a conquestador, a padre, pioneer mother and miner. S. B. Marston is the architect of the building.

A COMPREHENSIVE show of the work of southern California artists of the Federal Art Project will inaugurate the program which Director Art Roland McKinney has announced for the Los Angeles Museum. The exhibition, which opens September 1 and continues through October 7, includes an impressive representation from the four main creative divisions of the Feral Art Project, namely, murals, easel paintings, graphic art and sculpture. Featured also in the show will be a section devoted to the Index of American Design, including studies of historic furniture, costumes, folk art objects and mission studies.

Lorser Feitelson, supervisor of the mural and easel division of the project, has assembled over fifty paintings, including oils, water colors, gouache and pastels. Murals and large sculpture decorations that have already been installed could naturally not be removed from their locations, thus these very significant branches of the project will be shown only in preliminary sketches, and samples of smaller dimensions. However, the recently completed murals designed by Olinka Hrdy for the Lowell Junior High School in Long Beach, and James Redmond's mural for Manual Arts High School in Los Angeles, will be shown in their entirety.

Three documentary films produced and directed by LeRoy Robbins of the art project will be shown throughout the duration of the exhibition. The films, titled "Contemporary Mosaic Technic," "Pencil Drawings" by S. Macdonald-Wright, and "Symphony in Stone," were taken in a color process.

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RESEARCH IN ART

By FERDINAND PERRET

"Structural Synthesis" by Leon Saulter is included in the exhibit at the Los Angeles Museum of Federal Art in southern California.

THE people of our time are eager to approach art, and are ready in their effort to include art in some form in their daily life. This is manifested by the steady increase in groups and associations dealing with painting, sculpture, architecture, music, drama, the dance, etc.; the ever-growing number of lectures, exhibits, recitals and performances, and the very high attendance at our museums, bowls and theaters in recent years.

Easy communication with the old world, the Orient and all artistic centers, have made available to the people enormous quantities of works of art. Books, pamphlets, and lectures have given them thousands of names and a great deal of data concerning history, technique and esthetics. All these have been, and are still being eagerly absorbed but very rarely correlated.

Keeping abreast with contemporary art movements is a difficult and specialized field in our fast moving age. These movements pass before our eyes by way of record in the daily press, the weekly journal, the monthly and yearly publication, or in the special periodicals the world over. When, however, the day, week, month or year has passed, the record is lost to the people. History proves that most of these short-lived records cannot be crystallized into accepted book form until the phase of civilization of which they are a part is definitely past. As a result, the people of today very seldom have access to condensed findings or an evaluation of the art productions of their time, hence the always prevalent confusion of values.

To eliminate such confusion and, particularly, controversies resultant therefrom, the Ferdinand Perret Research Library of the Arts and Affiliated Sciences has brought into existence a repository of factual data in graphic and pictorial form. Into its system transitory and contemporary records are automatically bound in looseleaf format for the use of the people, eliminating years of waiting until a scholarly work on any specific subject can be published in the natural course of events.

The few library experts, who really know how little of all the fleeting art reference material is preserved in famous libraries, acknowledge the difficulty of assembling it to form an analytically catalogued collection of preeminent importance and usefulness.

Since accuracy is very properly regarded as the most essential of all attributes in the compiling of vital data, the Perret Library has spared nothing to make its repository, in scope and presentation, fitly representative of scientific scholarship. Much thought is given the classification of the copious material and of titling new volumes as they are created, to eliminate, so to speak, the indexing or cataloguing of data used to form the books. The system which has been employed by this library for the past thirty years, embraces all the details of arrangement and settles the filing complications that are continually arising. Each volume is a model of uniformity and because of the encyclopedical construction of the entire library one is enabled, with the least expenditure of time and patience, to find the information desired.

The material utilized in the building of the library has been, and is being, gleaned from books and publications of all types from Europe, Africa, Asia, Australia, and the Americas. Every effort is made to include technical, historical, biographical, and critical information on any of the arts or their affiliated sciences. This information, pictorial and graphical, has already been taken out of thousands of rare books, bought for the express purpose of adding their illustrations to the building of the library. Even "limited editions" are deliberately dissected when they are manifestly more useful if thus treated. This method is strictly adhered to as the only means for concentrating data for correlation and scientific arrangement.

The library was organized in 1906, to acquire, consolidate, classify, and preserve knowledge of all the arts and their affiliated sciences from the beginning of mankind. As a service to the people, it cooperates with all educational institutions and schools of the City, the County, the State and agencies of the Federal Government. All inquiries by individuals are considered when evidence is submitted that the desired information could not be

(Continued on Page 36)

CALIFORNIA POETS' CORNER

REMEMBERED DOE

By COLETTE M. BURNS

A pebble of sound was dropped
Into your pool-brown ears as you cropped
The grasses, lush and green.
Behind a scanty screen
Of leaves you stood, inquisitely eyeing
One who had come prying
By the river bank.
As you lingered
The sun, warm-fingered,
Stroked your throat
And flank.
The wind had curry-combed your coat
To sleekness, and the river mist
Had left a dewy trace
Of an early morning tryst
Upon your nose and face.
And then you turned and fled, but left behind
Your imprint on the marsh and in my mind.

THE BURIED TALENT
Matthew XXV 14-30
Luke XIX 12-27

By MAUD OAKES VOLANDRI

Why yes, you may take back my talent, lord.
It's in a napkin, buried down and deep.
And since you loaned it me, will you record
My meek account of what is in my keep?
It's lain unused and ought to be intact.
It hasn't borne the profit you demand.
It must be I who hid it; but, in fact,
I can't recall intent or spade in hand.

One of my selves walks through me, sleep or wake,
And tells me all he sees. But there, behind,
Are cunning others: sinister and suave,
Unknown, ungoverned by my watching mind.
They are the crypters of my talent . . . Take
From me, who have not, even what I have.

THE OUTLANDER

By BEULAH MAY

The roll of tides was in his walk
While sand dripped from his dungarees,
He held us captive as he talked
Of pirate sloops and foreign seas.

His speech was random and profane,
Of boats and cordage and of spars,
He made the world seem young again,
A white ship sailing among stars.

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Of special interest are the historical bas-relief figures on the facade. Here again, where sharp uniform plaster waste moulds were required, Empire Plaster was specified. ☆ To be certain of Beauty, Strength, and Permanence on your next job, specify *Pacific Products* —a reliable source for over a third of a century.

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AN ARISTOCRAT AMONG AMERICAN ANTIQUES

By ISABEL CURRIE LANE

WE hear a great deal about early American furniture in pine and maple, so we have come to think of it in terms of those woods. "I'm doing my house Early American" immediately conjures up the picture of maple furniture, hooked rugs, pewter and copper. This simple style was used quite generally throughout New England a century or so ago. It is representative of the development of a new country, when native woods were transformed by the local cabinet maker into useful pieces of furniture; where simply constructed looms were set up and "hit and miss" carpet was woven from every available scrap of material salvaged from old cotton, linen and woolen garments. In order to bring in a little more color and decorative interest, the hooked rug was devised and its cheery notes, rampant with glowing color, were produced with home-made dyes which the housewife concocted from the bark, roots and flowers of trees and shrubs. The makers were masters of the means they employed.

During these early days, however, there was a definite note of elegance in the homes of the well-to-do and from old wills and documentary evidence we find the ships from England were bringing in fine mahogany furniture, beautiful silver and linen and damask to hang the four post beds with, against the draughty, chill, of unheated rooms. Many handsome highboys, chests of drawers, chairs and various other beautiful specimens of the English cabinet-maker were included in these shipments, as the settlers in the new country accumulated wealth.

The local cabinet-makers around Salem and Boston, Baltimore and Philadelphia became more and more skilful in copying the really beautiful examples of Sheraton and Chippendale furniture sent out by English dealers to their wealthy patrons. In thinking of these early American cabinet-makers the names of Goddard and Savery naturally come to mind, since during the past few years, fabulous prices have been paid for certain pieces of furniture known to have been made by these masters. The development of the early American wing of the Metropolitan Museum in New York, stimulated interest in the furnishings of some of the historic homes of the early well-to-do settlers. Many beautiful examples of the work of early American cabinet-makers were offered for sale and in many cases entire rooms were purchased and set up in the Museum. Some of these rooms include mantels and paneling done by these early craftsmen.

In the homes of the planters in the Southern states were to be found good examples of the cabinet-maker's art. On some of the larger plantations a shop was maintained where many of the fine pieces in the great house were copied by the local furniture makers who worked slowly and painstakingly and produced splendid copies of the original. Sometimes the copies were more attractive than the original. In the present field of antique furniture, these fine copies bring greater prices than the English pieces. Some of the mahogany used is a mellow wood with golden lights. Some of the tables and chests were veneered or inlaid in simple lines or in narrow stripes of diapered design. This lighter colored mahogany is commonly called San Domingo mahogany, although actually very little of it came from San Domingo. South American forests produce the heavier types of wood from which many of the larger pieces of furniture, such as the ones known to Americans as secretaries and to the English as bureau bookcases, are made. Bow-front dressers with accompanying shaving-stands like the one illustrated, are among the finest pieces produced in America. The shaving-stand followed the lines of the chest of drawers. This one is inlaid very simply. These chests were also produced in straight front lines and with or without inlay, but were always free from decorations of any sort. They combine beautiful simplicity with practical qualities. Many have wooden handles in the form of a simple knob or the brass knob with

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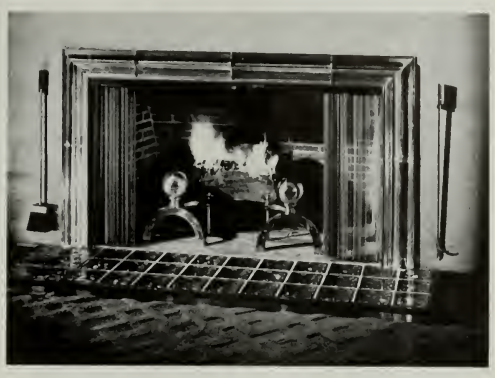
FIREPLACE FIXTURES



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A table with a plate glass top and lucite legs designed by Gilbert Rohde may be seen at the Decorative Arts exhibit arranged by Dorothy Liebes.

NOTES ON THE EXPOSITION

By EDWYN A. HUNT

EXPOSITIONS come and go, leaving behind them thoughts of beauty, thoughts of futility and frustration, thoughts of hard work and endless confusion, but if the finer things of life have been properly represented and shown, somehow or other the show assumes a larger halo of glory as time goes on. This is particularly true of the Golden Gate International Exposition on Treasure Island, San Francisco. At times there is unbelievable beauty, and there is always superb interest, but the show of shows that carries a greater weight through the days is the Palace of Fine and Applied Arts. Every building on the man-made island has something of interest, but the arts show draws the public back to it day after day because there is so much to see that is surpassingly beautiful one cannot begin to see the whole show in less than a month of continual study.

The building will be an airplane hangar when the Exposition is over, and because of its huge proportions and open space it makes a splendid place for the gorgeous collections displayed within its mighty shell. The fine arts, represented by paintings and statuary, are very complete and satisfying. The maze of rooms is enough to give an art enthusiast indigestion if he or she tries to digest too much at a time. Every civilized nation is represented by modern and ancient pictures. Famous names are present in abundance, and the whole exhibit is truly colossal.

Another exhibit which is creating a profound and lasting impression is the showing of miniature rooms by Mrs. James Ward Thorne. I have been through this exhibit five times already and want to go again many times more. The rooms are so exquisitely wrought and furnished in detail with proper walls, lighting, tapestries, hangings, rugs and furniture that a student of period furniture has an endless intellectual feast in the place.

In the applied arts section of the Palace one finds textiles, floor coverings, wrought silver, porcelain, rare and novel book bindings, weaving of tapestries, and a series of modern model rooms. It is these last that I would like to discuss more fully in these limited columns.

In spite of the fact that the rooms show a lot of creative thinking, I feel, after seeing them many times, that most decorators are deficient in color. It may be the lighting and the general atmosphere of showmanship that makes me feel this way, but I definitely feel this lack. The rooms are arranged conveniently on different levels, and like all shows of this kind one has to absorb them piecemeal. The textiles are modern examples of printing as well as weaving, and are hung in long lengths in a circle. The space is too small to see them to an advantage, but they are inspirational and beautiful.

A Finnish room done in laminated bentwood birch has attracted more than usual attention because of some novel features such as a hanging box along one wall for the storage of pottery and dishes, I suppose. The frank use of bentwood in chairs has been done before but they do more with the material than others, and the continuous line of the side members, or legs as they would ordinarily be called, makes an interesting design.

Another room of great interest is a prize-winning design by F. Eldon Baldauf of San Francisco. It is called a room for a bachelor, showing a double bed in gray wood with two huge cabinets on either side in vermilion wood. The gray hand-tufted rug was woven by Alfred Porter of New York. By the fireplace of Oriental dark red violet marble are two large upholstered chairs in red-orange. The other upholstered furniture is in hand-woven yellow-green material. The room to my mind has a lot of interest, but lacks

A dining room designed by Paul Bry.

continuity of color, and the large clothes cabinets are overpowering in their size. They are so typically European.

A desert living room by William Haines of Los Angeles is one of the most consistent rooms in the whole show, and the most satisfactory. His walls are paneled in yucca, and the fireplace is in stainless steel or Monel metal, with a cow's skull above it with lucite horns. Lucite, as you may know, is the new material that looks like glass, acts like glass, but isn't glass. The light which starts inside the skull of the beast comes out the ends of the horns. Lucite is so peculiar that a scratch on the surface of a sheet of it will let color through, otherwise light from the end is imprisoned by the sides until it comes out the other end, no matter how far away the end may be. It has wonderful design possibilities. To get back to Mr. Haines' room. The chairs and desk are covered in leather, and the floor is covered with large blocks of plain red linoleum squares, separated by four-inch white lines. The squares are about two feet in size. The settee is covered in a mauve felt. The whole room is restful and complete.

(Continued on Page 32)

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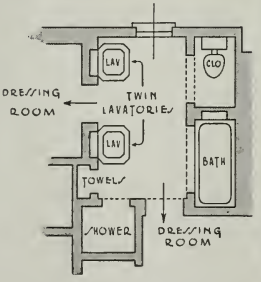

Floor plan and photo of Crane-Equipped master bathroom in residence in Bel-Air, California.

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Convolvulus mauritanica beside the low wall adds to the effectiveness of the pots of petunias and geraniums.

POTTED PLANTS

By FRANCES DUNCAN

MORE and more are potted plants an essential part of the California garden. For one reason, water is valuable, and every drop of water given to a potted plant goes to the plant. Then they may be changed, shifted, retired when their highest point of beauty is past. Also they bring color and interest immediately at exactly the points desired.

For the Californian, there is an amazing range, and always there is the fun of experimenting. One clever Pasadena gardener, Mrs. Edna Trask Ketchum, grows sweet peas in hanging baskets, catching the vines with wire loops here and there so that the sphagnum-lined container is completely decked with flowers. Nasturtiums can be used with interesting effect, trained over a wire foundation, which is to the vine as hoops to the flaring skirt of the 1850 charmer — supporting, but unseen; and this foundation may be shaped as one chooses.

The sphagnum-lined wire baskets are the most practical, for with these it is easy to keep the roots cool and moist, and watering is accomplished occasionally by soaking the plant, basket and all. Here in these sphagnum baskets are grown trailing fuchsias, cascade fuchsias, begonias, trailing lobelia whose deep blue gives a delightful note, impatiens, and other shade-loving plants.

Glazed pots are especially liked for annuals; they do not lose moisture so rapidly and the colors are charming. Some pottery shops find clients bringing their plants to match the color of foliage or flower with exactly the right tint in the container. The nurserymen's convenient habit of growing in flats all kinds of annuals, makes it a very simple matter to make gay and floriferous pots for patio decoration. Sometimes a dozen young plants of petunias are put together in an eight-inch pot; sometimes these are combined with geraniums, for the geranium gives height. While it's necessary in planting out in garden beds to give abundant room, a pot plant, in rather restricted root space, blooms more profusely. So if one is in haste for blossoming, several young plants in the same pot make it more certain. Pelargoniums are marvelously lovely in color, ranging from the intense lacquer red of Kovalevsky to the colors of the well-beloved Martha Washingtons. At the Dwight Van Giesen's in Bel Air, an outside stair is made charming with a pot of scarlet geraniums on each step. The geraniums and petunias are delightful for placing where there is full sunshine. For the shade, fuchsia, begonias, cinerarias, ferns, ivy, especially a new branching ivy which is singularly graceful. An evergreen grape, *Vitis rhombifolium,* makes a vase of great beauty when the pot which holds the vine is set in the top of a tall pottery jar.

Among the plants for shady corners is the philodendron, which will live contentedly without direct light, even in a shadowy hallway. A very gorgeous plant when in bloom is the phyllocactus, hung with flowers like jeweled pendents — several hundred on one plant.

Among the plants used at strategic points in tubs or great jardinieres which are little trouble to care for, are oleanders, grown in bush form or as standards; some of the newer colors, pale yellows and salmon are especially effective. Veronica, grown in a wide jardiniere, makes a symmetrical and showy decorative piece with its old rose flowers, held as correctly posed as in a Victorian bouquet. The Chinese dwarf lemon — always in fruit, and the pyracantha, which can be trained into any form, are now used in pots.

There are innumerable uses for the flowering plants in pots. They make immediate decoration and colorful emphasis for an entrance. Wide, flat-topped walls invite them to seat themselves thereon; cascade chrysanthe-

(Continued on Page 35)

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE LITTLE READ SCHOOLBOOK

In sympathy with the "schoolboy creeping like a snail, unwillingly to school," I offer this month a lexicographic primer, covering a few words in common English usage.

The regular school dictionary is, you recall, pretty matter-of-fact—too undescriptive to interest the imagination of a child, or an adult. For example, Webster defines a dog as "a "domesticated carnivorous animal belonging to the genus Canis." But any boy with a dog knows that the fellow is "the most constant of all friends" and the variety of other affectionate definitions which have been applied to him by boys and men.

Sir William Osler said "there is no such literature as a dictionary," but the reverse is more true—"there is no such dictionary as literature." In the pages of books are definitions which, if all compiled into one volume, could comprise a dictionary more actually instructive and enlightening than Webster's.

A further advantage of a more truthful dictionary is that it starts a youngster's education aright, so that there is less to undo later —as in the field of civics. Webster defines democracy, for example, as "government by the people collectively by elected representatives." But Plato said that "democracy is a charming form of government, full of variety and disorder, and dispensing a sort of equality to equals and unequals alike."

In proof of the educational value of a project like this I present the following experimental list, comparing the literary or historic definition with Webster's. I think you may agree that, on the score of strict accuracy, the old dictionary is inadequate—for human beings of any age. Class come to order!

fame—celebrity, renown (Webster).

fame—"what some wan writes on ye'er tombstone" ("Mr. Dooley").

world—the earth and its inhabitants (Webster).

world—"a bubble" (Bacon); "a strange affair" (Moliere); "a chessboard" (Huxley); "a stage" (Shakespeare).

cauliflower—a variety of cabbage (Webster).

cauliflower—"cabbage with a college education" (Mark Twain).

poverty—the state of being poor (Webster).

poverty—"the parent of revolution and crime" (Aristotle).

moon—the satellite that revolves around the earth (Webster).

moon—"an arrant thief—her pale fire she snatches from the sun" (Shakespeare).

silence—entire absence of sound (Webster).

silence—"the most perfect expression of scorn" (Shaw).

experience—knowledge gained by trial and practice (Webster).

experience—"the name everyone gives to his mistakes" (Wilde).

bore—a person or thing that wearies by prolixity or dullness (Webster).

bore—"a person who talks when you wish him to listen" (Bierce).

history—a narrative of events (Webster).

history—"a distillation of rumor." (Carlyle).

reputation—the character commonly imputed to a person or thing (Webster).

reputation—"an idle and most false imposition; oft got without merit, and lost without deserving" (Shakespeare).

war—a contest of force between two or more nations or states (Webster).

war—"hell" (Sherman).

work—a physical or intellectual effort directed to some end (Webster).

work—"what a body is *obliged* to do" (Mark Twain).

VOTES COLORED GLASSES

Were Parson Weems living today he would doubtless be drafted to write the campaign biographies of the presidential candidates next year. Such biographies are prepared in pamphlet form for distribution to voters and the press. As you may expect, they are not what could be called the "debunking" kind of biography.

In 1860 a *Chicago Tribune* reporter was named to write a campaign biography of Lincoln. When it was first published—in the *Tribune*—one sentence read, "A friend says that once, when in a towering rage in consequence of the efforts of certain parties to perpetrate a fraud on the state, Mr. Lincoln was heard to say, 'They shan't do it, d—m 'em,' but beyond an expression of this kind his bitterest feelings never carried." When the biography was subsequently printed in pamphlet form this sentence was omitted.

But perhaps the retaining of the sentence could have gained a few extra votes for Lincoln in an election which was extremely close. After all, the American people didn't mind Andrew Jackson who was a beautiful cusser, or Washington who, it is reported, could "swear like an angel from heaven."

Less known than Weems' biography of Washington is his "Life of Franklin," which he wrote in 1820. It dealt considerably less with a few aspects of Franklin's varied career than does Carl Van Doren's recent biography.

Washington must have been a reader of "Poor Richard's Almanac" since in his farewell address he said, "I hold the maxim no less applicable to public than to private affairs, that honesty is always the best policy." Or else he—or Franklin—got the maxim from Cervantes', "Don Quixote," where you may find it, word for word.

"Don Quixote," by the way, was the first of the modern best-sellers. After it appeared at Madrid in 1605, an edition was printed in Dutch at Brussels, in Italian at Milan, in English at London, and in French at Paris. It took eight years for all these foreign language editions to appear, but then while French was spoken just as fast then as now, it was printed more slowly and laboriously.

M.D., EGYPT, B. C.

"The Horse and Buggy Doctor," by Arthur E. Hertzler, a saga of the family doctor in American life, continues among the most popular of current books. It brings a regret that the day of the family doctor seems to be gone and that we are now at a new era of the medical specialist. Still, the old adage that there is nothing new under the sun—or that history repeats itself—is applicable here, too. Herodotus, the Greek historian, writing in the 5th century, B.C., recorded that "the art of medicine in Egypt is thus exercised: one physician is confined to the study and management of one disease; there are, of course, a great number who practice this art; some attend to the disorders of the eyes, others to those of the head, some take care of the teeth, others are conversant with all diseases of the bowels; whilst many attend to the cure of maladies which are less conspicuous." Seems there were few "horse and chariot" doctors.

WHEN KIN AND PUMPKIN MEET

In the recent changing of Thanksgiving day to suit merchants with Christmas goods, one important question was forgotten. Football and other man-made schedules can be switched, but can Nature's ripening of the pumpkin be moved forward a week, any more than man can hasten the time "when the frost is on the 'punkin'?" Let us hope a benevolent Creator may alter the wind and rain enough that we may all enjoy what Whittier celebrated in his poem, "The Pumpkin"—

"Ah, on Thanksgiving day, when from East
and from West,
From North and from South, come the pilgrim and guest,
When the gray-haired New Englander sees
'round his board
The old broken links of affection restored,
When the care-wearied man seeks his mother
once more,
And the worn matron smiles where the girl
smiled before.
What moistens the lips, and what brightens
the eye?
What calls back the past, like the rich pumpkin pie?"

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THIS MONTH IN THE GARDEN

By J. M. ASHER

SEPTEMBER offers unusual possibilities for progress in gardening. This is the beginning of fall preparations and the work must be planned and executed with the utmost care to be sure of best results. Flower beds in which the summer annuals are finishing their usefulness should be carefully cleared of all refuse and spaded ten to twelve inches deep in order to thoroughly aerate the soil. After this has been done allow a week or ten days for the air to penetrate and pulverize well and you are then ready for fall planting.

The planting of early bulbs can well be done this month. Anemones, ranunculus, baby gladiolus, freesias, ixias and Spanish and Dutch iris are among the most useful of these. All of these are small bulbs and should be planted, for best results, in light loam or well-loosened soil. Plant from one and a half to two inches deep and water well. A good mulch of peat moss is beneficial in keeping the moisture in the ground as well as tending to insulate the soil.

Seasonal annuals for the fall and winter flowers are snapdragons, stocks, calendulas, larkspur, phlox drummondi for the sunny beds and for the shaded locations plant primroses and cinerarias. When preparing for these shaded plantings use plenty of good oak leafmold and some well pulverized peat moss. A light dressing of steamed bone meal worked well into the ground will stimulate the growth of the bulbous plants and assist greatly in bringing them to perfection.

If you have a greenhouse, hyacinths, narcissus, tulips, scillas and crocuses may be potted now for blooming in November and through the holidays. One of the important things is the soil which should be composed of yellow loam, some leafmold, cow-manure and enough sand to keep it open. It is a good idea to prepare the soil about a month before it is needed, working it over several times and giving it time to become well rotted. About four bulbs can be put in a six-inch pot or single bulbs in a five-inch pot. Place a flat piece of crock over the hole in the bottom; put in two inches of gravel covered with a thin layer of moss or dried grass, then fill with loose soil; in this, place the bulbs and press down, leaving the crown of the bulbs a little above the soil. Water well and put the pots outside in ashes, covering them with about six inches of ashes and leaving them for several weeks until the young roots fill the pots. They may then be brought into the greenhouse and exposed gradually to the light. By starting pots at different intervals, continuous bloom during several months can be obtained.

Lawn renovation will begin this month and when properly done will make possible a good velvety growth through the winter. This work requires equipment as well as experience but with a few suggestions the home owner can be sure that the proper steps are taken. First we suggest cutting the grass very closely; see that there is some moisture in the ground but that it is not sticky or muddy. Rake so as to thoroughly remove all loose and long devil grass runners and again cut with a close-cutting mower. Use a good power machine or do it by hand if you like, but cut deeply into the soil in order to make a well pulverized seed bed for the new seed. The modern machine will do this to perfection if a two-way renovation is used. That is, have the power machine go over the ground in one direction and then rake the surplus grass and debris off, then perform the same operation in the other direction; this will make ready for the seeding. Sow a good quality of lawn seed, using five to seven pounds per one thousand square feet. The amount of seed will depend on the present condition of the turf. After seeding, mulch with a good grade of manure, preferably stockyard, using sufficient to cover the seed well; usually eight sacks per one thousand square feet is adequate. Too much mulch will make it difficult for the seed to come through, therefore care should be taken to spread it evenly. Now the work begins, for a newly-seeded lawn must be kept continually moist. Never allow the top surface to become dry until the young grass is well above the ground. Watering lightly four to six times daily is good practice, but care should be taken not to allow the water to run long enough to make runs or puddles which will disturb the seed and leave bare spaces. Within five or six weeks and sometimes sooner after the seeding is done a good dressing of commercial fertilizer should be applied. Use a reliable brand, spreading evenly by hand or with a spreader. Three to four pounds per one hundred square feet is generally proper. A good lawn well maintained will require a feeding every two or three months.

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THE ARCHITECT SMILES

By VITRUVIUS, JUNIOR

EVER since he was a lad Vitruvius Junior has been an insatiable art gallery hound. Paintings, etchings and sculpture fascinated him in his youth quite as much as did architecture. But having also a strong leaning toward mathematics and similar unemotional studies he hitched his little wagon to the Star of what he was early taught to believe the Mother Art. Such painting as he did indulge in was just enough to indicate to him the possibilities, which he never reached by miles, and the limitations, which beset him at all sides. But the world has lost nothing thereby and Vitruvius Junior has gained a profound respect and appreciation for those who have produced real art and are still doing so. He has also learned to dislike most discourses on art, whether in writing or on the lecture platform, feeling that art that is art must be propelled by its own power and needs no interpreter. Art being a personal emotional experience, both on the part of the producer and that of the beholder, tells its own story in its own way to those who, naturally, are attuned to it. And it tells a different story to each. Hence, what is art to one is not necessarily art to another.

To be able, therefore, to write or speak interestingly about so elusive a subject is indeed a gift of the gods, one which Vitruvius Junior would give a good bit to possess. But like with his painting, he has learned to appreciate those who do know how and to enjoy their occasional comments. He reads Arthur Millier and Buckley Mac-Gurrin with real pleasure and he has never yet been bored by McDonald Wright. They know so well what not to say, they tease one's curiosity so effectively and they have such facile command of the language of the land. It is possible that they may be paid in the coin of the realm for their labors, but they give the impression that they

"And no one shall work for money and no one shall work for fame,
But each for the joy of the working and each, in his separate star,
Shall draw the Thing as he sees It for the God of Things as They Are."

Los Angeles is most fortunate in counting this rare triumvirate among its citizens. They are making a valuable contribution to the cultural growth of the city.

In days gone-by Vitruvius Junior was known, at least by sight, to most of the art dealers in Boston, New York and Philadelphia, not as a possible purchaser, he being then but a struggling young architect, but as an enthusiastic visitor. Sales must have been satisfying enough for non-buy gallery hounds like he were always and pleasantly tolerated. But in Los Angeles Vitruvius Junior feels a delicacy about visiting sales galleries. He is, for several reasons, not in the market, and he hesitates to risk what to him seems, in the circumstances, an imposition. As Frank Hopkinson Smith said years ago, a painting in an art shop is a commodity. Well, one does not go into a shoe shop to look over their stock when one does not require shoes. Perhaps such diffidence is silly, but there is a chance that it is just such diffidence rather than a general lack of art interest that keeps many art lovers away from the delightful exhibitions which our triumvirate tell us about so entertainingly. And the County Art Museum is so dreadfully far away.

Vitruvius Junior is not among those who are totally dissatisfied with the buildings of the University of California at Los Angeles. The criticism that they are too large in bulk, too institutional in appearance, too lacking in the quality that endears college buildings to the student and to the alumni does not impress him. An organization which concerns itself with the education of some seven to eight thousand young people is certainly an institution and its buildings cannot typify personal qualities such as integrity, reserve or charm when they have to deal with mass production. They rightly do not attempt the impossible and hence they definitely do express mass production. And from the standpoint of design they are not to be denied considerable praise, that is to say, individually considered. Archeologically Royce Hall, Kerckhoff Hall, the library, yes, all of them indicate profound erudition on the part of the architects and they are all satisfying in form and in color.

The criticism that the mixture of styles is extremely distressing to people of finest sensibilities also induces a plausible answer worthy of consideration. Admittedly, these buildings of different styles are positively antagonistic toward one another and not even a complete covering of ivy will bring them into full harmony. But is this not an age of confusion in politics, in business, in moral concepts, even in education itself? Is this not an age of superficiality, of wandering about without a compass? There are many indications that such is the fact. And this superficiality in the selection of types of architectural expression on the university campus is no more than an index of the world outside.

In a great institution of learning one might wish it had been otherwise. We dread to think that still other types of buildings may be introduced from time to time—say for instance, a Parthenon to house the art department and a castle on the Rhine to house the department of Germanic languages. It would have been more gratifying if the university had stressed the advantage of harmony and continuity, if it had better understood the main business of architecture here and elsewhere, namely that of being but a simple and fitting background for the Stage of Life rather than as a means of reporting a passing phase of world psychology. These buildings will be in use—unless an enemy bomb blows them up —for several centuries to come and they will report nothing to the student of architecture in the year 2500 A.D. other than the superficiality of the first half of the twentieth century.

We can almost hear the advocates of the ultra-modern yell in fiendish glee and insist that they alone have the answer. Not so fast, young men. We will agree that "Form follows function" makes a fine slogan and, to a certain extent, that is correct enough to impress the inexperienced. But we take the liberty of suggesting a more truthful slogan insofar as we have seen too often the thinness of the first: "Form doesn't only follow function." For form also follows psychological mandates if and when the art of building enters the domain of architecture. Psychological requirements and engineering requirements are not always synonymous terms.

Some day ultra-modern architecture, as we understand it today, the child of philosophy and of engineering science, will be nursed into robustness and beauty by the artist-architect and then buildings of all kinds will find expression in that new style. History teaches us that and gives us patience. But for the present, let us pray for eclecticism, distressing as that may be, rather than for the over-worked cantilever beams and the open sea of plate glass.

It just occurs to us: If this is *not* an age of confusion Vitruvius Junior will have to think up another excuse for the mixture he is defending.

Whether or not the Civic Center growl in the July issue was heard in the Hall of Records and in the City Hall the fact remains that all good citizens of the metropolitan area of Los Angeles have reason to rejoice. The Powers That Be, County and City, have accepted the proffered help of the Southern California Chapter of the American Institute of Architects. President Eugene Weston has appointed a strong committee of architects; the authorities have appointed a strong and enthusiastic committee of officials; departments of government requiring new buildings in the near future are marking time, awaiting a comprehensive study. Glory be! We need not bow our heads in shame.

Photographs by Karl Obert

THE RESULT OF AN EARLY SPANISH INFLUENCE

By BETTY THOMPSON

WHEN visitors come to Santa Barbara, most of them get the same impression of our beautiful white-washed city: They are definitely charmed by the atmosphere, an atmosphere which harks back to the days of the hacienda sheltered beneath the oak.

Santa Barbara homes play a large part in creating this feeling by preserving, in most cases, the original Spanish mode of architecture. And it is only natural that this should be so; for in this heaven-blessed spot settled, in the eighteenth century, a group of Spaniards—here the Presidio was built for the soldiers of the King of Spain— and here, as early as 1786, was built the first Santa Barbara Mission, by Spanish padres. This was replaced in 1820 by the present structure.

With the Gold Rush and the coming of the railroad, the original heavy Spanish type with little refinement or detail became mingled with the fine workmanship of the American carpenter and designer, and gradually developed into the graceful and distinctive style known as Californian.

Thus in Santa Barbara, California architecture emerges in full bloom, the product of its climate, setting, and background—a distinctive style which has been growing for several decades, influenced largely by the Latin type which developed under similar climatic

THE RESIDENCE OF
MR. AND MRS. BERNARD HOFFMAN
in Santa Barbara, California

CARLETON M. WINSLOW, A.I.A., Architect

The rear view of the Hoffman home shows the Spanish influence in several ways. A rambling design with thick white stucco walls, a tiled roof and again the graceful arches. This corredor becomes a very central part of the house and is used as the outdoor living room. Homes of this type are very typical of Santa Barbara.

Above the Mediterranean influence is obvious in the residence of Mr. and Mrs. Davy. Graceful white arches, a tile floor highly polished, thick walls, an iron door delicately wrought, all add to the Spanish effect. An interesting old lighting fixture, a rich tapestry, carved Spanish furniture, a few charming plants, a couple of candlesticks further increase the illusion that this is a castle in Spain.

conditions along the Mediterranean.

Picture a long and rambling hacienda, with thick durable walls, low pitched roof, iron-grilled windows. Perhaps there is a dripping fountain in the patio, flagstones for a floor, and bright flowers in little pots lining the balcony. There is beauty and grace in every line.

"The Spaniard understands the wall and roof as does no one else: He can build up his flat wall and rubble, cover it with a toned white-wash, pierce it with a door and five windows, add a balcony and two *rejas* of perfect iron work, crown the whole with a sweeping roof of tawny tiles, plant two cypresses and an almond tree nearby, and produce a composition that is the despair of the trained architect."

Santa Barbara has been fortunate that this style has remained predominant and is not impregnated with a jumble of other designs. The finest examples of architecture in the Channel City still bear the characteristics of an early California: thick stucco walls, severe and simple; beautiful wrought-iron *rejas,* flat tiled floors, and unevenly tiled roofs. They are still as picturesque as of old. A colorful and romantic past lingers about the ancient haciendas, an atmosphere from which Santa Barbarans do not wish to escape, rather do they try to preserve it in their present homes and buildings.

THE HOPE RANCH HOME OF CAPTAIN AND MRS. CHARLES GORDON DAVY

in Santa Barbara, California

FLOYD BREWSTER, A.I.A., Architect

The dining room of the lovely casa grande is perfect in every detail, from the handmade 17th and 18th century silver to the hand-carved paneled ceiling, a replica of a ceiling in the University of Salamonica in Spain. The table, chairs, sideboards and cupboard are copies from an early colonial set from Arequipa, Peru, and are carved of antique cedar obtained from an ancient Spanish monastery. The dark red tiles with Tunitian tile insets, and the delicate grilles at the windows set deep in the thick walls, complete the picture.

Simple white walls, winding stairway, outdoor fireplace, carved wooden railing, flagstones and other fine stone work—all suggest an atmosphere of Old Spain. But besides being very much in the Spanish mood, this patio represents cheerful and convenient outdoor living. It provides for both sunshine and shade, may be a comfortable outdoor dining room or living room, and may be conveniently reached from almost every room in the house, upstairs or down.

Photograph by George Haight

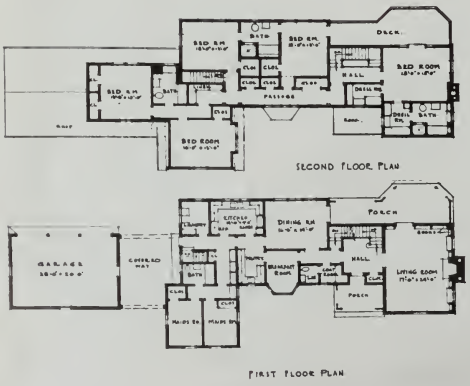
THE RESIDENCE OF MR. AND MRS. HERMAN HAHN
in Beverly Hills, California

H. ROY KELLEY, A.I.A., Architect

SIMANK-SEARCY, A.I.D., Interior Decorators

KATHERINE BASHFORD & FRED BARLOW, A.S.L.A., Landscape Architects

FRANK A. WOODYARD, A.S.C.E., Builder



A wide driveway swings up to the simple and dignified entrance of the residence of Mr. and Mrs. Hahn. Built of brick veneer and cement plaster, it is painted an off-white with green shutters and a shake roof. The plan is spacious and well laid out with the living room and dining room opening onto a commodious porch which looks out over the beautiful gardens. Upstairs there are five generous bedrooms with three baths and a superabundance of closet space.

Photographs by Stuart O'Brien

In the living room the walls are gray-white with the ceiling painted an off-white. The floors are covered with a rough, knotted wool, almost the same white as the walls. On two pair of windows, the hangings are a plain grayed-blue chintz, lined with a small patterned chintz in reds and darker blues on the grayed-blue background. On the windows in the bay the lining alone is used as curtains. The boxed pads in the window seats are of the same blue.

An interesting feature of the room is the absence of the usual fireplace grouping. By the bookshelves a loveseat is covered in a striped chintz in two tones of cherry red and a small informal chair is covered in the same small patterned chintz as the hangings. Near the fireside a barrel chair is covered in a small calico pattern in shades of plum and cherry and two comfortable chairs in plum linen with striped welting of gray-blue and oyster flank a sofa covered in a chintz having an oyster white background with a large floral pattern in cherry red, deep plum and shades of blue.

Photographs by George Haight

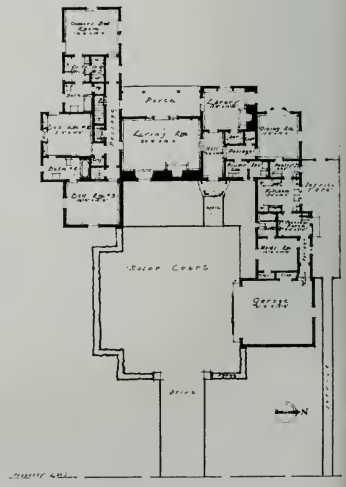
THE RESIDENCE OF MR. AND MRS. W. H. BOOTH

West Los Angeles, California

H. ROY KELLEY, A.I.A., Architect

ERIC BARCLAY, Builder

Built of cement blocks, the Booth home has the comfortable air of a country estate laid out for the convenience and pleasure of its owners and guests. The large motor court makes for a gracious approach and provides a convenient place to park visiting cars. It also permits the rear of the house to be entirely private. The interiors are simple but refined in keeping with the pleasant Colonial exterior and are furnished in quiet 18th century pieces making for comfort and charm.



Photographs by Maynard Parker

THE RESIDENCE OF
MR. AND MRS. NORMAN TAUROG
in Holmby Hills, California
BIGELOW-WERNER, Interior Decorators

The residence of Mr. and Mrs. Taurog and their little daughter is situated in the rolling country of Holmby Hills. It is a dignified Georgian home with extensive lawns and beautiful shrubs and flowers, with tennis courts and a swimming pool, an establishment too utterly complete for words. Mr. Taurog may slave all day at M-G-M to maintain his prestige as one of the preeminently successful directors of Hollywood, but at home he obviously wishes an atmosphere of luxurious comfort.

Above, the large circular window looks out of the play room toward the barbecue and swimming pool, while the second picture is a refreshing glimpse of the bar. The room is rich in color with its cowskin dado and walls of cork with copper strips. The floor is covered with a modern embossed carpet deep copper in tone, the draperies are of yellow mohair casement cloth, giving the room the feeling of sunlight. A large sofa is upholstered in copper-colored chenille and the pair of modern chairs have yellow seats and backs and copper outsides. The card table group is of bleached maple with natural calfskin top. The fireplace is the keynote of the room with its hearth of glass bricks on top of a sheet of polished copper and its clever decoration on the chimney breast done in copper on the cork wall.

Below is a view of the lounge with barbecue and bar all decked out in a very nautical style. The rattan furniture is swanky and quite appropriate and the barbecue a marvel of efficiency.

On the preceding page is the large bay window in Mrs. Taurog's room with the small loveseat covered in pink brocatelle and the two French bergeres covered in gray chenille. The coffee table is of bleached mahogany with mirror top, the end tables of bleached mahogany with Lennox lamps of gray porcelain with gray silk shades trimmed in pink. The draperies are gray and pink English chintz with gray silk voile glass curtains, the walls a rose tone lighter than the Shalimar broadloom which reaches from wall to wall.

The dining room has a beautiful Sheraton table with Chippendale chairs upholstered in the same material as the swags on the draperies which are green and cream color against the hangings of dull antique satin. The carpet is a sea-foam green, the walls are finished in the same color in a lighter tone with a suede-like effect. In the bay window an English whatnot holds Victorian and 18th century silver. When dinner is served, a soft illumination comes from the indirect lighting in the bay window and from behind the plant stands, with the candles lending their share of genial hospitality.

The bedroom of Mr. Taurog is an epitome of modern masculinity in beige and browns. The walls are flock finished in cafe-au-lait, the carpet is a havana brown frieze, the draperies a plaid of cream, deep coral and brown hung from cornices the same as the walls. The enormous bed has a headboard and night stands combined of bleached Australian curly maple and is covered with a spread of beige chenille trimmed with brown. One large chair is upholstered in a brown and beige silk stripe, another in dark brown mohair with a small self pattern. Over the fireplace hangs a pastel portrait of Miss Patricia Taurog framed in a wide molding.

Miss Patricia's room is early American with enough frills to delight the heart of any young lady. The walls are papered with a small pattern of field flowers in dull blue, poppy red and yellow. The carpet is the same blue, the draperies white damask with glass curtains of organdy criss-cross. The four-poster mahogany bed has an organdy canopy and ruffled edge with lace and a bedspread of quilted linen to match the draperies. The window seat is a full size bed covered in light blue quilted chintz and is convenient for the governess.

Below is the luxurious bath-dressing room of Mrs. Taurog. The tub alcove is completely lined with mirrors and finished with marble. The dressing table is all of mirror with a spot light set in the ceiling above it which serves as a night light. Added illumination comes from strip lighting concealed behind the painted wooden cornice, and indirect lighting behind the corner seat which is upholstered in gray chenille. Louvered doors separate this room from the sitting room.

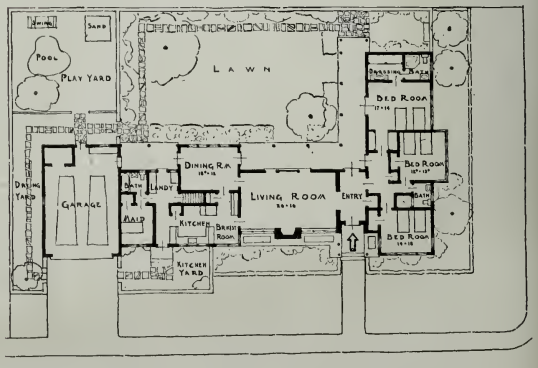
Photographs by Roger Sturtevant

Leland Manor

in Palo Alto, California

BIRGE M. CLARK AND DAVID B. CLARK, Architects

Designed for a wide corner lot, this model home is very modern in its treatment but at the same time has the low lines and rambling characteristics of the hacienda and the wide eaves particularly suited to California as a protection against heavy rains and brilliant sunlight. The bedroom wing gives privacy to the rear gardens which are easily reached through several doors and can be enjoyed from the covered porch. The play yard for the children has a swing, a sand box and a wading pool to keep them happy and out of mischief.



A MODEL TOUR

By EDWYN A. HUNT, President

Exposition Model Homes Tour, Inc.

NEARLY a year and a half ago Exposition Model Homes Tour was started by a group of men in the San Francisco Bay region who felt that the residential communities should be brought to the attention of visitors to the Exposition. They agreed that the best way to do this was to build interesting houses and furnish them, and keep them open for four months during the summer.

The first house was opened on May 1 and was not only sold the first day, but orders were taken for three more houses just like it. The plan was very unusual and met with immediate approval and universal acclaim.

Many of the houses have been sold and most of them have resulted in additional business for the realtors. Some of them were placed in tracts that were dormant and the publicity and advertising created a demand that completely changed those communities. One tract reported more business in one month than had been achieved in two years.

There was no way of telling what the public would like and I have lost all perspective as to taste. If I showed the same house to two men of impeccable judgment, their opinions would be diametrically opposed. This happened on the house of Leland Manor. One man said it missed the boat completely as good architecture while a professor of architecture from Columbia University said it was unusually fine. It is modern but decorated along the lines of traditional furnishing. The colors are unusually good and there is a flare for comfort with the result that it is charming and the public has taken to it with complete approval. The interiors were carried out under the direction of Joseph B. Gallagher of W. & J. Sloane of San Francisco.

The outstanding show place of the Tour was the Woodside Hills home designed by Gardner Dailey, architect. It will sell for $45,000 and is modern to the last detail. The interiors were handled by Helen Koues of the Good Housekeeping staff and are modern in the tradition of the 18th century. The colors are restrained and the whole scheme was carried out for comfort and livability. Mr. Dailey objected to the decoration so strenuously he almost caused palpitation of the heart for several of us because it was "decorated." It was not functional in his conception of the word but the public raved about it.

Another house in Marin county was purely functional in the modern manner and few people liked it as a place in which to live. The interiors met with the complete approval of the architect, William Wilson Wurster. It was simply done and very satisfying and I imagine the architect liked it because the house was in character according to his conception.

(Continued on Page 36)

The entry has wide paneled walls of redwood and opens onto the rear porch. The living room is paneled in bleached pine with built-in cases on both sides of the fireplace. The carpet is a Chinese hand-hooked rug with a geometrical design in off-white. The draperies are a hand-woven shaggy material, and the furniture is classical modern in blond woods of mahogany, apple and pine.

The dining room has walls paneled in bleached prima vera. The draperies are blue and yellow printed linen, the rug a hand-hooked Chinese rug of a violet blue. The furniture is Swedish modern in a blond mahogany with the chairs covered in a yellow cotton twill. Interiors by W. & J. Sloane.

Photographs by Fred Dapprich

THE RESIDENCE OF MR. AND MRS. JACK BENNY

in Beverly Hills, California

HAROLD W. GRIEVE, A.I.D., Interior Decorator

To be reminded of the flight of time in the least objectionable way the Jack Bennys—Mary and Jack—selected an interesting old Dutch clock, with a painted face and windmills that move with the passing hours, for their entrance hall, which leads directly to the drawingroom. The term sounds formal but the room proves to be the opposite. On one side the bay window has been utilized as the apex of a conversation group. Here the curtains are of highly glazed chintz, cream ground, with moss green, cedar and pink beige pattern. The sofa is a graceful antique mahogany frame, upholstered in moss green damask, flanked by roomy wing chairs in rose beige velvet. The Chippendale commode is an interesting piece with cedar marble top and brass trimmings. The coffee table was designed by Harold Grieve and made from a Sheffield platter. The piano cover is novel, since it is made from an old court dress of lace. The whole combination forms the proper spot for the rehearsal of songs for an impending broadcast.

That usual center of entertainment, the dining room, is done in tones of brown and pink, the pink taken directly from the Coleport china. A very full and complete service of which allows for its use as decoration in the china cabinet. Guests may be said to have gained exceeding merit if the Coleport is vouchsafed them, as Mary values and cherishes it highly and will only allow its use on state occasions. The dining chairs are old mahogany with a carved band across the top of oak leaves and acorns. This motif is inlaid in the fronts of the wine drawers of the old sideboard. The curtains are pale rose damask, the Chinese rug a pink-brown, the walls a pale rose-beige. The tea hour brings out the Georgian silver tea service but the rest of the silver is old Sheffield except the lazy Susan. The chairs are upholstered in a striped material of beige and brown.

The room of the small Joannie was especially designed for a very blonde, fragile little girl. The walls are fields of pink and blue flowers, the furniture is all white, the bed spreads and half canopies are of white net, the spreads being bound to emphasize the two valances, one blue and one pink. Between the beds is the dream inducing fantasy in watercolor by Alice V. O'Neill. In her room Joannie has substituted a corner seat, set out from the French doors for a toy box. Through the French doors may be glimpsed the play balcony, which holds the doll house, the same being a miniature of the big house, and Joannie and her small friends delight in the miniature upholstered furniture.

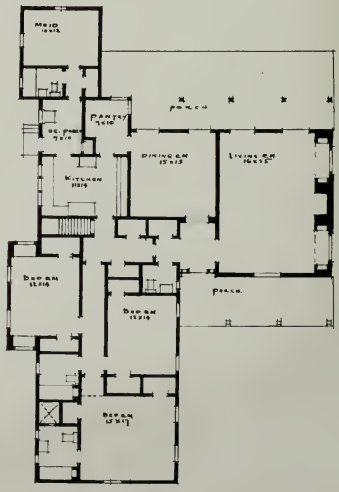
Photographs by George Haight

THE RESIDENCE OF DR. AND MRS. VERNON SWAN

in San Marino, California

DONALD D. McMURRAY, A.I.A., Architect

Of Monterey style this pleasant California home fits its surroundings so nicely that it appears to have grown up among the trees and shrubbery. The rooms, however, are all of generous size and each of the three bedrooms has two closets in addition to built-in accommodations. The master bedroom has its private bath while the other two bedrooms are served by the bath opening directly off the hallway. There is also a convenient lavatory adjacent to the entry. In the living room the wooden mantel is unusually simple and the deep-revealed windows have space for books, adding interest and character to the room.



Landscaping The Large Estate With An Eye To The Future

By BERNIECE ASHDOWN
Landscape Architect

The patio on the estate of Mr. and Mrs. Frederick A. Harrison in the San Gabriel Valley. Charles Gibbs Adams, landscape architect.

Photographs by Frances Johnston

THREE hundred years ago, in ancient India, the far-sighted emperor and devoted husband, Shan Jahan, determined to build a monument to the memory of his beloved wife, Mumtaz Mahal. He sought to make it so beautiful that for all ages it would symbolize the beauty of his most beloved wife and of the love which he had felt for her. After long and careful deliberation, he erected the building and gardens which for all time since have been the essence of pure beauty. A creation so beautiful that the world for centuries has remembered, not only the story of his devotion, but has enshrined his memory for his priceless contribution to the beauty of the world, the Taj Mahal.

If this story were to be remembered by all the potential owners of large estates, perhaps it is safe to say that there would be fewer monstrosities in the form of unfortunate gardens. Gardens which as a result of poor design, faulty construction and careless planting, lack the dignity and beauty which should be theirs and which can never be obtained without strict adherence to these essentials.

It is regrettable that any garden, regardless of size, is ever created without good design, construction and planting, but the crime against beauty becomes a crime against society when its proportions encompass a large estate.

Looking beyond the unquestionable personal values of well ordered gardens, we in America have numerous examples of magnificent gardens opened to the public by their philanthropic owners. Thus multiplying the pleasure they bring and the importance of their being well done.

It is impossible to measure the tremendous benefits to the community and to the country of these gardens which are shared by many people. There is some indefinable quality of the human soul which thirsts for the beauties of nature and growing things and thrills to any pure expression of beauty. Some fundamental instinct enables even the layman to appreciate the order, proportion and balance of a good design.

The beauty of a well executed estate need not be in any way short lived. The original fountains of ancient Rome are today even more beautiful for the mellowing of time. Many thousands of marvelous trees date back more than a thousand years. The most beautiful hedges in the world have weathered two centuries and if given proper care should survive many more. An Englishman once told me that it takes fifty years of care to perfect a lawn, and that each year adds to its beauty. The same Peonies which graced early American colonial gardens still bloom each spring with renewed vigor.

America has millions of small homes with charming gardens designed as retreats from the confusion of complicated living. They are delightful creations which serve their purpose perfectly. These small gardens, however, lack the elegance and grandeur of those built upon a large and lavish scale.

If it were not for the kindness and philanthropy of the owners of these large estates, many of us would never have the opportunity of seeing the magnificence of imported Old World statuary, elaborate fountains, etc., in the proper expansive settings necessary to their greatest beauty. We could not enjoy the splendid design of tastefully appointed modern gardens. We would not be privileged to look across broad expanses of lawn to a perfectly framed vista or to enjoy the sensational beauty of perfectly balanced color schemes.

Unless we traveled to the Orient, we would have only books to bring us the Oriental charm of gardens such as we are privileged to enjoy at the Bernheimer estates, the Japanese gardens of the Huntington Library at San Marino or the Coolidge gardens.

The splendid plant collections and botanical gardens made by the owners of large estates have added immeasurably to the educational facilities of many communities as well as to the botanical sciences.

In so brief an article as this, it is impossible to list the owners of large estates who have generously shared the beauties of their gardens with their less fortunate neighbors. Those who have enjoyed these opportunities, however, will long remember them.

Perhaps in the future of civilization with the advent of greater humanitarianism, more men and women who have large estates will find it within their hearts to look past the immediate span of the future years to a time when their gardens may become the heritage of a beauty hungry public. They will build for the utmost in beauty and permanence and will include in addition to special features for their own personal pleasures, gardens, theaters, etc. for potential civic use. Thus man, whose span of life is all too brief, may leave to a thankful world a living monument to his memory and bring joy to millions in the centuries to come.

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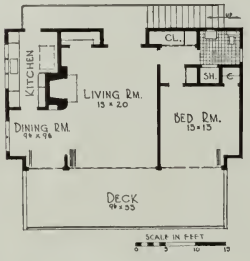
Photographs by Howard Hoffman

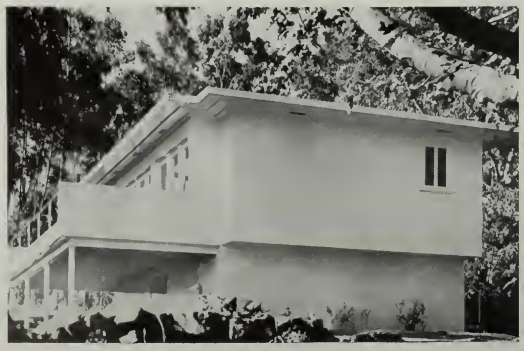
THE RESIDENCE OF MR. AND MRS. HILARY BELLOC

on De Silva Island in San Francisco Bay

MARIO CORBETT, Architect

With a panorama of the city of San Francisco, its seven hills and its ever-changing color, it is no wonder that the entire front of this house should open onto a deck that commands this "colossal" view. The house is built of flush redwood painted with lead—in-oil; the roof is a composition of felts and gravel topping which is fireproof. The interiors are all simple, smooth finish, white-coat plasters with little or no woodwork or trim which can only be superfluous in modern. A special feature are the indirect lights in the eaves of the overhang: at night the lights inside can be turned off, the eave lights turned on, and those inside have a clear vision out and across the bay. Although friends call this "The House on Stilts," it is an architect's version of what a view house on the tip-top of an exclusive island should be.





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A SMALL MODERN HOUSE

Near San Francisco, California

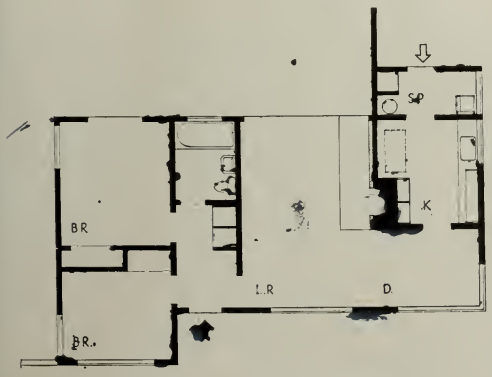
Designed by
FRANCIS JOSEPH McCARTHY

To be built on a sloping lot at the smallest cost possible, the bedrooms are small, to be used for sleeping only with additional area elsewhere in the house. The living room has accordion glass doors on one side which allow free circulation from the house to the paved garden in the rear.

The foundation is of continuous concrete footings with retaining and garden walls of concrete blocks. The exterior walls are of redwood rustic, the roof of cedar shingles, windows of stock steel sash. The bath and kitchen have linoleum floors, all other rooms have oak floors. The interior walls are plaster, sand finish with integral color throughout except the kitchen and bath, which are smooth coat painted. The fireplace is of brick construction with a concrete hearth.

The exterior of the house is painted with two coats lead and oil; all interiors are painted with eggshell enamel finish. Heating is by means of floor furnace. All electrical fixtures are of the recessed type or light troughs: "no hanging dust catchers."

The openness of the plan creates a feeling of space that is unusual in such a small house. This feeling is increased by the close relation of the garden and outside areas. Built at a minimum cost, this is a lot of house in a small package.



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Den with figured grain panels

Front entrance, Redwood siding

Front view, Redwood picket fence

Rear patio

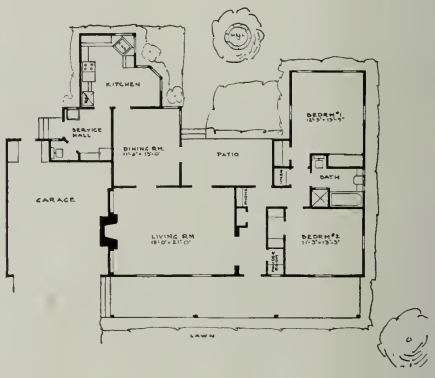
Barbecue pit

A SMALL HOME

in Burbank, California

Designed by CARO M. BROWN

This California Georgian house combines simplicity of line and color, the broad verandah affording protection from rain when entering from the attached garage. In the living room a hospitable fireplace is flanked by book shelves and French windows open into the patio. French windows also open out from the dining room which is finished in golden yellow and French gray. The breakfast nook is in a bay overlooking the garden and is gaily papered above a wainscot. The kitchen is well arranged with corner sink and ample shelves and cupboards. A lavatory off the service porch is an added convenience.



NOTES ON THE EXPOSITION

(Continued from Page 11)

Dinner for Eight by Rena Rosenthal, Inc. of New York is a very simple and effective room, with furniture designed by Tomi Parzinger. The modern dining table and chairs are made of light holly wood with top of table and long buffet painted a yellow-green. The carpet is made of alternate fifteen-inch squares of orange and rose taupe. Accessories of glass are modern and intriguing.

Space for Living by Paul Frankl is another outstanding exhibit in rattan furniture. Everything is done on a large scale, and the low rattan table is about six feet wide with rounded corners, and built low to the ground. The rattan furniture is backed by a huge red umbrella that would protect one from the desert sun but would certainly be tricky to handle in a mild breeze.

Builder of the "VALLEY GEORGIAN" *at* 1407 Valley Heart Drive, Burbank, Calif.

CARO M. BROWN
Contractor
"A WOMAN'S SLANT"

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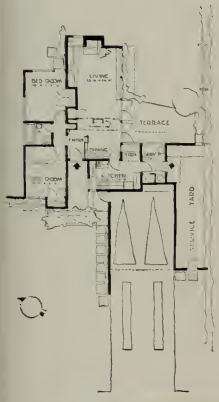
A MODEL HOME

in Culver City, California

Designed by PAUL D. FOX



A modern home that is conveniently arranged with facilities for enjoying the outdoors. The exterior is painted an off-white with weathered cedar shingles. Interior walls have a soft green cast with floors and woodwork a dark brown. Air circulation is maintained by high transom windows and indirect windows and indirect lighting is used throughout. A sliding cabinet separates the dining and living rooms.

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Above: The Holmby Hills residence of Mr. and Mrs. Norman Taurog. Designed by Rollin Pierson, Heated by Payne.

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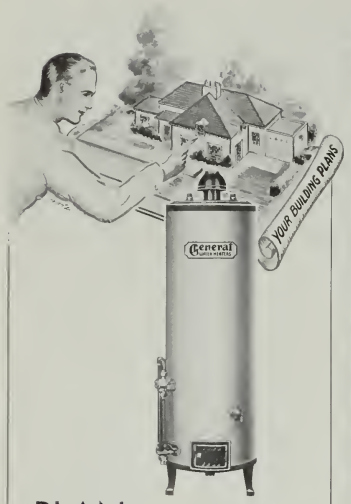

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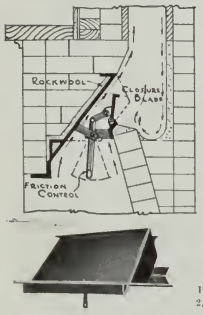

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CAN YOU HEAR ME?

By HAROLD E. SHUGART

THE science of acoustics as we now know it dates from the work of W. C. Sabine in 1895 at Harvard University. During these experiments the Sabine Reverberation Formula was developed which made possible the calculation of reverberation periods prior to construction. This, of course, was an innovation and was received by the architects with great skepticism.

As late as 1928 many architects were convinced that the science of acoustics was all guess work and that good results were only a matter of chance. Since then, however, the subject has received more and more attention because of the publicity given to experimental work and to the diligence of manufacturers of sound absorbing materials. The advent of talking pictures played a large part in this development as it became necessary to have "sound stages" for production, and theaters in which people could hear.

The original motion picture theaters were built with little or no thought given to acoustical conditions. This may have been a pardonable sin, as hearing was secondary even in the larger theaters. This has completely changed now and no architect or owner would think of designing or building a theater or auditorium without some thought being given to acoustical correction.

It is regrettable that the results in many instances are far from satisfactory, but these can be attributed to lack of scientific analyses, unreliable sound absorbing material or lack of funds. The first and second causes need never exist. Every reliable acoustical engineering concern is equipped to make acoustical analyses and in some cases will guarantee reverberation periods. As for unreliable materials, there are so many sound absorbing materials on the market that are made under rigid factory control, that it is not necessary to experiment or gamble with any other kind.

It must also be borne in mind that many acoustical materials cannot be painted without materially affecting their efficiency. Plastic materials must be applied in strict accordance with factory directions and must be applied in the proper thickness throughout. Improper working of the material or reducing its thickness often results in unsatisfactory results. Pre-fabricated materials, on the other hand, are in general not affected by the installing mechanic.

The importance of having a scientific acoustical analysis made cannot be over-estimated, as it is necessary to know not only the amount of correction needed, but also the distribution. Improper distribution may result in echoes and reflections which seriously impair hearing conditions. There is such a wide difference in requirements, it is impossible to give any general rules as to amount and location of acoustical materials required.

It is a surprising fact to most people to learn that more acoustical material is installed in offices than in any other type of room. There is a preponderance of definite proof that quiet offices reduce fatigue and errors and increase efficiency. Treatment of the ceiling only is generally sufficient but in small rooms with high ceilings, or those having extreme noise conditions, it is necessary to install sound absorbent material on the walls as well.

For this type of room it is desirable to use a material which can be painted repeatedly without reduction in sound absorption value, because light reflection is particularly important. When materials with low light reflection are used, it is necessary to have more light, either natural or artificial, to compensate for this deficiency. If artificial light is used, this means added expense.

The use of acoustical materials in residences is increasing rapidly. Owners and builders find a very decided advantage in the reduction of noise in kitchens, pantries and bathrooms. It is also advantageous in living and dining rooms.

Insofar as possible, exterior noises should be excluded from the structure. This involves a relatively massive type of structure, as sound transmission in general is proportional to the mass of the transmitting substance. It also involves fixed windows, double membrane windows or the omission of all windows. There are noise-excluding ventilators which may be placed in windows and supply fresh filtered air, with closed window noise conditions.

Special consideration should be given to air-conditioning systems in order to reduce noise from that source to a minimum. Connections between ducts and blower units should be flexible so as not to transmit vibration, air-borne sounds should be practically eliminated by lining the room end of ducts with sound absorbent material, for an area approximately ten times the opening.

Vibrations from machinery and equipment may be effectively damped by the use of resilient isolation systems. The choice of a particular type involves an analysis of frequencies and intensities of the sound to be isolated and usually calls for expert advice.

Sound insulation should be studied carefully for each individual problem. The proper solution of such problems involves so many variables that they should be referred to a competent acoustical engineer for analysis to determine the proper material, or combination of materials, to produce most satisfactory results. In addition to rigid and non-rigid insulation materials, there are also sound insulation systems which may be incorporated in the structure. The purpose of the building, and the money available, will determine the amount of insulation to be done.

Although the subject of acoustics may now be called an exact science, new developments are continually being made. It is advisable, therefore, to take advantage of the experience and knowledge of responsible acoustical engineers for the solution of problems involving acoustical correction, noise-quieting, vibration damping, or sound insulation.

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General contractor for the residence of Mr. and Mrs. W. H. Booth
Designed by H. Roy Kelley, A.I.A., architect

Architects Building MUtual 4424 Los Angeles, California

POTTED PLANTS

(Continued from Page 12)

mums, now in the lath-house acquiring their higher education, will make marvelous patio decoration in October when the pots with the trailing stems in flower are set atop a high wall to make tapestry. The clever and well-designed wrought-iron brackets make it an easy matter to take away the bareness of a blank wall by pots of flowering plants. The housewife has a chance to show her skill in grouping potted plants on her porch or in the flagged patio. At a tea-room in Pasadena, where a picket fence surrounds the garden, the upper stringer of the fence is wide enough so that potted plants may be set thereon making, as seen from the street, a charming decoration.

It was rather inevitable that this form of gardening should become popular in California, particularly in southern California. The flagged patio or courtyard, and plants grown in pots, set about the courtyard or beside the pool have been done in warm climate countries of the Old World for centuries. It fits the climate and fits the outdoor living habits of the people. To many a gardener the potted plant seems more of a person; it is absolutely dependent on the gardener for water and nourishment. While used as objects of decoration, they also are sometimes petted and beloved. It's safe to predict that the interest in potted plants is not a passing fashion but is here to stay.

PEOPLE OF INTEREST

(Continued from Page 3)

The delicate touches of swing in some of his transpositions would not have offended the masters, they might even have chuckled a bit at his "Mendelssohn Mows 'Em Down" and "Bach Goes To Town." His special interpretation of Wagnerian opera delighted the men of the audience in proportion to their enthusiasm for grand opera. Into this he threw his voice as well as his fingers and was equally applauded. Alec Templeton emphasizes the friendliness of a piano and while other artists may make a piano talk he makes one laugh.

The evening was enlivened by a visit with Pearl Chase. She divides her life into seasons or cycles for civic service. Doubtless she would disclaim that but there is always something to be done in every community and in Santa Barbara it is usually Pearl Chase who is elected to do it. Nobody elected her to organize the garden tours, which have delighted thousands, she thought that out herself. And more or less out of those grew her Ranch Tours of the past Spring, which gave fortunate visitors the opportunity of seeing the finest ranches in the West and the method of operation. Just now Miss Chase has more than one job in prospect but the main event is the Fall Meeting of the Federated Garden Clubs, October 27-28-29, at Santa Barbara, with headquarters at El Encanto Hotel. A fine program of entertainment is outlined, including teas, dinners, illustrated talks, special visits to the Botanical Gardens, and withal the Fall Flower Show, held on the same dates.

Nobody questions the fullness of the world of a number of things but a day of this type proves the world to be full of interesting people as well.

AN ARISTOCRAT AMONG AMERICAN ANTIQUES

(Continued from Page 9)

a brass collar. The typical brass handle on the chest illustrated is Sheraton and is usually found on examples of that period. The American copies have somewhat sturdier lines than their English ancestors. This is especially true of tables, where one finds the legs somewhat heavier on the American make. There was nothing elusive or delicate in the America of that day and we find a feeling of solidity and sincerity in the workmanship of that period.

The chest illustrated has an interesting history. It was the work of a cabinet-maker on a tide-water Virginia plantation. Its mellow loveliness was no doubt enhanced by the careful and constant polishing of house slaves over a period of years. Due to successive failure of cotton and tobacco crops for several years prior to the War, the fortunes of the owner of the plantation decreased and he, with several others of the great families of the neighborhood, migrated to Palmyra in Missouri. They took certain household possessions, a goodly number of slaves and the remains of fast dwindling fortunes. A member of this family became president of the United States, and being a bachelor, his niece became his housekeeper and the mistress of the White House during her uncle's administration. She became a famous Washington hostess and entertained many notables, among them the Prince of Wales, later to become Edward VII of England. She afterwards went to England and was probably the only American woman to have been entertained unofficially by Queen Victoria in her private sitting room. On several occasions she was an unofficial guest at Windsor Castle.

The bow-front dresser was used by Harriet Lane Johnstone, the niece of President Buchanan during her girlhood. Today it is a prized possession of one of her cousins.

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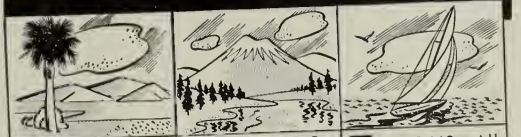

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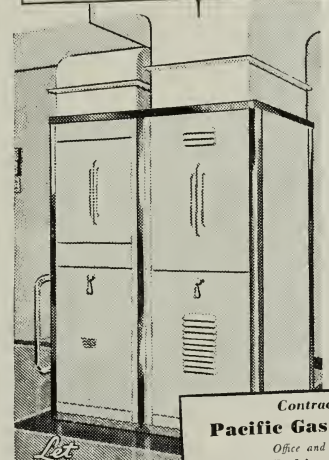

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Up in the attic of the Taurog mansion is the play room of Miss Patricia. Attics should always be full of interesting things but this attic is seventh heaven for a little girl. On the walls of the stairway which is safeguarded by the white picket fence, are murals of children on skis and sleds and on the walls of the room are other delightful murals of Tyrolean scenes to catch and amuse a child's fancy. In front of the two circular seats covered in a multicolored striped chintz is a table with a blue top supported by cut-out figures of a squirrel and a rabbit. The small peasant table and chairs are of pine, the floor is covered with blue rubber tile and the small dormer windows do not need hangings. Bigelow-Werner, interior decorators.

RESEARCH IN ART

(Continued from Page 7)

obtained from publicly supported institutions designed for the purpose.

The reference data, correctly interpreted and thoroughly classified, has been built up to serve all creative artists who are seeking tradition to use or to depart from. It has been the policy of the library to bring down the information to the latest possible dates, and to furnish an accurate account of every fresh production in the field of the arts, as well as to give a succinct and original pictorial and graphic record of the progress of cultural and educational expressions. Facilities have also been established to which historians, writers and workers in every phase of art may turn for basic information. Thousands of questions are being answered yearly for those who canot be served by our public institutions.

The scope of the library is unlimited in the field of the arts and the sciences pertaining thereto, and is, therefore, fundamentally designed to augment any and all existing educational services for the dissemination of knowledge. There are over one million reference items, pictorial and graphic, correlated, chronologically arranged and ready for use, and because of the library's perpetually plastic form, it can grow indefinitely, always keeping abreast of the latest knowledge.

To illustrate the foregoing, it may be mentioned that this library has already assembled biographical and pictorial records of some 50,000 contemporary artists with those of California included. Every effort is made to obtain from the artist, in person when possible, his record together with his signature and pictorial proof of his work. Artists readily recognize the value and importance of such registration, which in time is destined to become not only a valuable record but also the most reliable means of identification of works of art when the contemporary artists have passed into the other world—to join, in their turn, the Old Masters.

In conclusion the writer wishes to leave a thought that the Ferdinand Perret Research Library of the Arts and Affiliated Sciences cannot develop without the complete cooperation from those to whom this institution is dedicated. It is theirs to develop and to use; its destiny lies in the hands of the people.

A MODEL TOUR

(Continued from Page 25)

Another house in Marin county was purely functional in the modern manner and few people liked it as a place in which to live. The interiors met with the complete approval of the architect, William Wilson Wurster. It was simply done and very satisfying and I imagine the architect liked it because the house was in character according to his conception.

One house was sold before it was furnished and the new owner wanted it shown to the public because he was so proud of the inner patio. Another house was sold shortly after it was opened and the owner again wanted it exhibited because she felt she was doing the public a definite favor, and she was, for that matter.

Good planning plus plenty of storage space, extra closets, cabinets and corner cupboards all helped to create interest and I am convinced that the architect was the key to the whole success of the Tour. The houses designed by architects were far superior and their quality much higher.

Another lesson which I think was learned from this collective exploitation was that mass action creates a demand by itself. The minute one of our houses opened, the public was there for the preview. Pulling together does the trick.

It has been a strenuous year and a half and I am relieved to return to a normal existence, but I am glad to have had something to do with such a splendid mass demonstration of home-making.

We are publishing a book on the Tour which will include all of the houses together with their floor plans and interiors. Copies of the book can be obtained by writing to the offices of California Arts & Architecture.

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Arts & Architecture

Chinese Number

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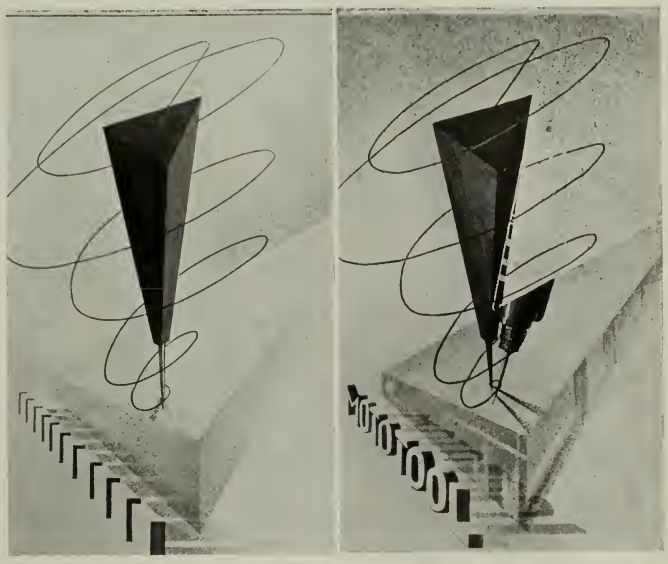

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EDITORIAL

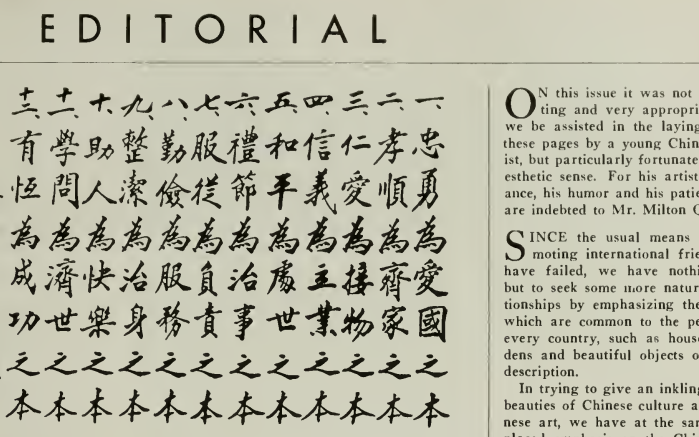
EACH issue of a magazine is like the release of a model æroplane, and wistfully do the editors see it enter the mails. Surely it could have been better! Our present issue attempts to give the reader an impression of Chinese influence in California. Fragmentary indeed must be our presentation of California's debt to China.

After undertaking to make this issue tell of things Chinese, the editorial board was amazed at the richness and variety of material available. This is not to say, of course, that such material proved available within our limited time. In magazine work, how many splendid articles arrive too late to enter the bronze doors of an editorial deadline! Our deep regret for articles not included is tempered by confident anticipation of a future issue, even broader in scope and richer in material.

Our sincere and grateful thanks go to the many friends, both American and Chinese, who have helped by indicating, securing, or contributing material. Until the nature of the issue was understood, there may have been a slight hesitancy in complying. When our purpose was understood, the graciousness and courtesy of reception was a pleasure not soon to be forgotten. Let us trust that the grave and self-contained courtesy of our Chinese friends may exert a far-reaching influence upon our Western ways. Any subsequent issue of our magazine dealing with Chinese material will be brought to fulfillment upon clearer understanding and readier access to a gratifying wealth of material.

Without the slightest belittlement of our present contributors, it is fair to say that many authorities on Chinese subjects were discovered too late even to be asked for articles. In many cases sheer delicacy forbade an eleventh-hour approach. All apologies implicit in such a statement may be matched by early recognition in another issue at another time. For the time being, we give our readers a rich and varied offering as earnest of a more sumptuous offering to come.

A comprehensive acknowledgment of thanks would be so extensive as to seem meaningless. The pleasant smiles, soft greetings, and wholehearted cooperation encountered from Los Angeles to San Francisco can be appreciatively remembered the better for not being publicly catalogued. Perhaps even a brief apology is in order for intrusion upon many busy lives. Certainly those who have gone in quest of material have returned to the office with an added respect and admiration for our Chinese friends. It is not given to everyone, in our day of restless hurry, to observe closely the Western flowering of a culture whose tap-root stretches across the greatest of oceans into the history of one of the oldest of peoples.



PRECEPTS OF GENERALISSIMO CHIANG KAI-CHEK (CHUNG CHING)

Written in His Own Handwriting
Translated by Frank Tang

The foundation of patriotism is loyalty and bravery.

The foundation of family strength is filial piety.

The foundation of friendship is benevolence.

The foundation of probity is honesty and trustworthiness.

The foundation of harmony is tolerance and peacefulness.

The foundation of social intercourse is courtesy.

The foundation of duty is obedience.

The foundation of accomplishment is industry and diligence.

The foundation of well-being is cleanliness.

The foundation of happiness is charity.

The foundation of public service is education.

The foundation of success is consistency.

GREETINGS from the Mayor

WE in Los Angeles who know the important role that the Chinese people have played in the development of the State, welcome this effort to bring their various achievements before a larger public.

FLETCHER BOWRON
Mayor, City of Los Angeles

GREETINGS from the Consul

IN many respects Chinese culture is best exemplified in its art and architecture. It is usually through a genuine appreciation and understanding of art that international goodwill can be brought about. In this sense, art transcends international boundaries. May I wish you every success in this issue.

HONORABLE TSE-CHANG K. CHANG
Chinese Consul at Los Angeles

ON this issue it was not only fitting and very appropriate that we be assisted in the laying out of these pages by a young Chinese artist, but particularly fortunate for our esthetic sense. For his artistic guidance, his humor and his patience, we are indebted to Mr. Milton Quon.

SINCE the usual means of promoting international friendships have failed, we have nothing left but to seek some more natural relationships by emphasizing the things which are common to the people of every country, such as houses, gardens and beautiful objects of every description.

In trying to give an inkling of the beauties of Chinese culture and Chinese art, we have at the same time placed emphasis on the Chinese influence in our own homes and furniture, and on the life and work of the Chinese in California, particularly on the work of the young artists here.

It is our hope that the Chinese in California who have the heritage of both cultures, who are bringing the Chinese influence to us, will some day in turn, bring our influence to China. In this way, perhaps, we may be able to bring about the peace which our diplomats have been unable to achieve.

PARTS of the world may be so stirred up by war and political passion as to forget or neglect the poor and suffering we have at home. Apropos of the forthcoming sixteenth annual appeal of the Community Chest, Architect Gordon B. Kaufmann says: "The success of the 450 or more Chests in America as fund-raising organizations for major private welfare agencies, initiated more than 26 years ago, has been aided and given impulse by the National Community Mobilization for Human Needs. It is the consensus that the Chest is a practical expression of the voluntary spirit of cooperation upon which our American institutions depend."

"America's great heart is America's great strength" is the epigrammatical keynote of the theme to be used in the coming campaign. This is an appeal to the prevalent spirit of humanitarian democracy and enlists a broader spirit of cooperation on behalf of the Chest from patriotic and religious institutions. The Community Chest is exclusively an American institution and its principles and objectves could only be successful in democratic countries.

The public will be asked to welcome the thousands of volunteer workers who will soon enter the field as part of America's mercy army. Circumstances and the operating needs of Chest agencies compel larger and more adequate subscriptions from loyal and considerate Americans.

CALIFORNIA ARTS & ARCHITECTURE — Vol. 56, No. 4 — Published monthly at 2404 West Seventh Street, Los Angeles, California, by Jere B. Johnson. Established 1911. Yearly subscription price, $2.50. Entered as second class matter January 28, 1935, at the post office, Los Angeles, California, under the Act of March 3, 1879.

Chinese youngsters hold a conference to discuss ways and means of aiding their country. Courtesy the Central News Agency, Chungking, China.

ACROSS THE PACIFIC

IMAGINE half the population of the United States, over 60,000,000 human beings, torn from their homes and scattered over thousands of miles.

Imagine, if you can, that among these human beings unnumbered millions are starving and diseased, with many trying to recover from neglected wounds.

Imagine, if you can, the unceasing suffering, anxiety, fear, and the crushing misery, and you have the true picture of the pitiful condition of the civilian population of a great part of China today.

Imagine, if you will, these suffering human beings are the people who once gave us arts, architecture, and philosophies, and you have the tragic picture complete.

Laboring under this tragic havoc of war, the Chinese are now facing the added terror of epidemics.

"Urgently require four million doses of cholera vaccine. Please arrange for early delivery," said one cable from the National Red Cross Society of China to the American Bureau for Medical Aid to China." "I managed to send twenty-one ambulances to China (from Haiphong) . . . and I regret very much to inform you that one vehicle being attacked by a Japanese plane, dropped four bombs and the vehicle burned to the ground. The driver escaped. We lost thirty-five cases of quinine," came another communication from the same source. These incidents tell their own piteous story—of plague and pestilence and of man's inhumanity to man.

Many lives might be saved and much unnecessary suffering avoided if China had more medical and hospital supplies: Motor ambulances, surgical instruments, vaccine, iodine, quinine, tetanus antitoxin—not only for the wounded soldiers who often have to walk for days to the nearest dressing station, but for the civilian victims of a war marked by savagery unequaled in modern times.

In the United States, the American Bureau for Medical Aid to China, Inc., is the official representative of the Chinese Red Cross. Sponsored by American physicians of national reputation, it dedicates itself exclusively to the task of raising funds and supplies for medical relief for the millions of victims of war. In its two years of activity, the Bureau has raised more than $200,000, which the Chinese Red Cross has received in the form of antiseptics, microscopes, X-ray machines, instruments, medicine, and ambulances. They had to be routed to Hongkong, thence they reached the interior of China by a long detour, impregnated with perils.

But the demand is great, the need is urgent. It is only upon you and others like you who read this statement of the devastation in China can those in need depend. Without your aid the American Bureau for Medical Aid to China cannot carry out the program planned. The Bureau is supplying only meticulously recorded needs, and it knows exactly what each penny can accomplish. It knows, for example, that ninety-two cents will sterilize drinking water for 1,000 persons a day, and that seventy-five cents will supply the necessary treatment for one case of cholera. It knows by close figuring that:

For $25.00 you can innoculate against cholera and save the lives of 1,250 men, women and children;

For $50.00 you can save with vaccine the lives of 2,500 persons desperately needed by their country;

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THE CALENDAR

ANNOUNCEMENTS of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LOS ANGELES COUNTY FAIR at Pomona has extended the closing date to October 8. The elaborate schedule of entertainment is continued and the Fair is in every way adequately representative of southern and central California. Harness and running races are held, and also night horse shows.

FRONTIER DAYS at the Kern County Fairgrounds, Bakersfield, means a county-wide celebration, October 5-8, wherein exciting phases of the Old West are depicted. In connection the Fifteenth Agricultural District Livestock Show is held, with a R.A.A. Rodeo, October 7-8.

MADERA COUNTY holds a fair at the Madera Fairgrounds, October 5-8, which includes a rodeo, horse racing and horseback sports, with a livestock parade at noon, October 8.

MADERA COUNTY OLD TIMERS DAY is the annual celebration honoring early residents of Madera County and is held October 7. The parade features the old and new transportation, farming, forestry, business and industry. Old time and modern dances are contrasted. In the windows of the shops may be seen county heirlooms.

GOLD RUSH DAYS are depicted at Mojave, October 21-22, and honor the pioneers who developed important gold, borax and other mineral deposits. There are demonstrations of modern and old time machine-mining methods.

NAVY DAY is celebrated in southern California harbors, October 27. Special programs are provided, with visits to naval vessels and naval shore establishments.

ANAHEIM announces the sixteenth annual Hallowe'en Festival and Horse Show is held October 31. Festivities open with an open-air breakfast, a horse show in the afternoon, and a costume ball in the evening.

HALLOWE'EN celebrations may be enjoyed at the Los Angeles public playgrounds and recreation centers, October 31.

BARSTOW provides a Hallowe'en parade, October 31, with band music and free refreshments, sponsored by the Kiwanis Club.

NEWSPAPER WEEK in California is proclaimed as October 8 to 14 by the governor, who states as his reason: "American newspapers today are charged with the gravest responsibility — the responsibility of disseminating facts from propaganda which always comes from nations in conflict."

INTERNATIONAL GOURD SOCIETY holds the annual Gourd Show, October 21-22, at the Inglewood Woman's Club, 325 North Hillcrest Boulevard, reached by Los Angeles interurban car No. S. John Raymond is president of the club and states the exhibition is open to non-members.

BREAKFAST CLUB of Pasadena has resumed the Sunday morning meetings, which are held at Berkeley Manor, 1030 East Green Street, Pasadena.

WOMAN'S CIVIC LEAGUE announces that the speaker at the opening luncheon, October 2, is Capt. N. A. Pogson, officer of the British general staff, and his subject is "The Wider Issue of World Politics." The place is the Masonic Temple, 200 South Euclid Avenue, Pasadena.

DAUGHTERS OF THE AMERICAN REVOLUTION, Pasadena Chapter, opens the thirty-third season, October 6. Mrs. Jean Howell Murray serves her second term as regent, with Mrs. Edith Shepherd Reynolds as vice-regent.

SILVER BAY KENNEL CLUB announces the annual All-Breed Dog Show, October 7-8, at Balboa Park, San Diego.

NATIONAL ASSOCIATION OF REAL ESTATE BOARDS meets in Los Angeles, October 24-27, in national convention, and holds an adjourned session in Honolulu, opening November 1. Programs for the group meetings are under the auspices of the various institutes, divisions and councils of the Association.

Mafalda Favero, who will sing Carolina in the San Francisco premier of Il Matrimonio Segreto.

HIGH NOTES

By HENRIETTA McFARLANE

MID-OCTOBER again is to bring grand opera to the West Coast. Courtesy enables the Californian to speak of this as an inter-city event, for the fourteen performances of the San Francisco Company are to be followed by a week of grand opera in Los Angeles, with, indeed, an additional performance in Pasadena's Civic Auditorium. However, among the clear-sighted devotees of music in the Southland, there is a constant spirit of gratitude toward Gaetano Merola and his San Francisco associates whose efforts make possible this musical season. At least annually the Southland must pause to pay tribute to those northern patrons of musical art who have, as an evidence of their sincerity, built an opera house and established a civic non-profit organization that enables them to bring the leading artists of the world to appreciative west coast audiences.

For its seventeenth season, the San Franciscans have decided on a schedule of operas which they know, with prudent certainty, will meet with favorable reception. Although the French Manon is to be given on the opening night, throughout the remaining weeks Italian music will predominate — Rigoletto, Otello, Barber of Seville, Tosca, Il Trovatore, and a double bill of Cavalleria Rusticana and Don Pasquale. There is even one performance of Madame Butterfly which, if you look at it that way, may be a recognition of our western interest in the charm of the Orient.

Even the one premier which San Francisco has programmed is an Italian opera, Il Matriomonio Segreto, recently revived in this country. Domenico Cimarosa, who composed the work in 1792, has been evaluated by musical historians as a lesser Mozart. Authorities have labeled the opera "gay and garrulous" and, inevitably, contemporary critics are raising the question as to whether or not it justifies the attention of the modern audience. In its behalf it may be said that when first it was given in Vienna before the Austrian Emperor some hundred and forty-seven years ago, it enjoyed marked success. In fact, the Emperor was so delighted with the premier that he ordered supper for the troupe and commanded an immediate repetition of the entire opera that same evening. The following year it was produced in Naples where it was given sixty-seven consecutive performances. New York first heard the opera in 1834 when it was sung at the Italian Opera House in the Bowery. One hundred years later it was given at the Juillard School of Music in New York in an English translation by Stoessel. The Metropolitan included one performance in its 1937 season. To the dispassionate bystander, it would seem that Il Matriomonio Segreto offers San Francisco a premier that, although not profound, at least is diverting and possessed of grand opera status.

Regardless of personal political views, American audiences are remaining musically open-minded; for the two greatest of the Wagnerian dramas — Tristan and Die Walkure — are included in the opera season of San Francisco and Los Angeles. Both audiences are familiar with the Tristan of Flagstad and Melchoir who sang in an intrinsically satisfying production of this opera during the 1937 season. Therefore, probably Die Walkure will be regarded as the outstanding operatic event in both cities, for Marjorie Lawrence is to make her debut as Brunhilde while the incomparable Flagstad sings Sieglinde. This combination of artists will afford an exciting evening to audiences devoted to the music of Wagner, for no greater compliment

(Continued on Page 31)

AT CARMELITA GARDEN, Pasadena, the California Graduate School of Design is entering the third academic year. The purpose is to "provide graduate training and research in industrial design." A new member of the school's board of trustees is Dr. Edwin F. Gay of the Huntington Library, formerly the first dean of Harvard's Business Administration School.

COMMUNITY DANCES of Pasadena, held at the Civic Auditorium, are marked by the excellence of the music and which is assured for October by ace band leaders. October 5-7, John Scott Trotter; October 13-14, Muzzy Marcellino; October 20-21, Ted Lewis; October 27-28, Carol Lofner.

FIRE PREVENTION WEEK is observed throughout the country, October 8-14, and is marked by talks before service clubs and schools, by window displays by the U. S. Forest Service, and by daily appeals to property owners.

CLINIC AUXILIARY of the Huntington Memorial Hospital, Pasadena, holds the annual benefit, Saturday night, December 9, presenting Alexander Woollcott in "The Invisible Newspaper" at the Civic Auditorium.

FASHION SHOW and Tea is held at "Filoli," the William P. Roth home in the San Mateo hills, down the Peninsula, for the benefit of the Women's Exchange, the afternoon of October 5. The Exchange is one of the oldest philanthropic organizations of San Francisco.

LEAGUE OF WOMEN VOTERS of California hold the annual convention, October 3-4-5, at Hotel Claremont, Berkeley.

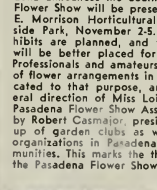
RIDING AND HUNT CLUB of Santa Barbara hold hunter trials, Olympic trials and a horse show, Saturday and Sunday, October 7-8, at Hope Ranch Park. Cash prizes and ribbons are awarded in each class. George de Roaldes is the manager.

ANTIQUES STUDY CLUB holds the first fall meeting October 2, with Alice R. Rollins as instructor. Meetings are conducted the first and third Mondays of each month at 342 North Kings Road, Los Angeles.

FLOWER FESTIVAL OF THE HOLIDAYS, sponsored by the Assistance League at the League Playhouse, Hollywood, October 21-22, includes entries from schools, commercial houses, clubs and individuals. Among the groups participating are the Bel-Air Garden Club, the Flower Guild, the Home Garden Club, the Cheviot Hills, Mar Vista, the Pleides and the Women's Breakfast Club.

FRIDAY MORNING CLUB of Los Angeles opens the club year October 6 with a musical program presented by Margaret Matzenauer, contralto, and Richard Hageman, pianist. Alonzo Baker speaks October 13 on "America's Place in the World War Today." A celebrity luncheon is held October 17. Creative writing and drama groups have the October 24 program, and Gregor Norman Wilcox speaks on "Period Table Setting for Today" for the house and garden section, October 31.

FLOWER SHOW ASSOCIATION of Pasadena announces the Southern California Fall Flower Show will be presented at the Fannie E. Morrison Horticultural Center in Brookside Park, November 2-5. New types of exhibits are planned, and the orchid display will be better placed for viewing purposes. Professionals and amateurs will have displays of flower arrangements in the building dedicated to that purpose, and under the general direction of Miss Lois Carmichael. The Pasadena Flower Show Association is headed by Robert Cassmajor, president, and is made up of garden clubs as well as other civic organizations in Pasadena and nearby communities. This marks the thirty-fourth year of the Pasadena Flower Show.



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Playa de Cortes, the luxurious hotel at Guaymas, will hold more than usual interest this year not only for fishermen but also for connoisseurs of comfort and beautiful surroundings. Bocochibampo Bay may not excel the Bay of Naples, but at least it is closer to home, and the deep sea fishing is of the finest.

CARMEL WOMAN'S CLUB opens the fourteenth season, October 2, with a luncheon at Pine Inn. The special guest speaker is Dr. Paul Cadman of the American Research Foundation and the University of California. His subject is world conditions of today. The club holds one general meeting each month with an interesting program of lectures, music, dancing, and travel talks. The sections hold their meetings twice monthly, with the exception of the Garden Section, which meets in private homes.

HILLSBOROUGH GARDEN CLUB sponsors a tour of decorated houses down the Peninsula, October 6, from 1 to 6 o'clock. The backs of the tickets bear maps, drawn by Osgood Hooker, showing how all points of interest may be reached. The tour starts at the home of Mrs. Bernard Ford, and other houses shown are "House-on-the-Hill," the home of Mrs. Tobin Clark; "Guignicourt," the house of Mrs. Christopher de Guigne III, and Mrs. Harry Brawner's home, where tea will be served.

THE FORTUNA CLUB of Humboldt County is among the most progressive of the garden clubs, working particularly for the beautification of the town. Organized about thirteen years ago, the club has a membership of over a hundred. It celebrates National Garden Club Week in the Spring with a fine flower show, and decorates the town at Christmas time. The latest achievement has been the decoration of the city lamp posts with rustic redwood baskets, lined with redwood bark and planted with petunia and geraniums.

FALL MEETING of the California Garden Clubs, Inc. is held, October 27-28-29, at Santa Barbara, with headquarters at El Encanto Hotel. The program for the three days is unusually interesting, including illustrated talks, special visits to the Botanical Gardens, and visits to many private gardens.

GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association of Santa Barbara each week, opening in March and continuing through September. This year special tours are arranged for October 27-28, for the benefit of the members of the visiting Garden Clubs.

SANTA BARBARA COUNTY presents the Fall Flower Show, October 27-28, at the Armory, East De la Guerra Street.

ASSISTANCE LEAGUE features Sarah Taft Teschke, dramatic interpreter, in a series of six play reviews during the winter season. The premiere is held October 23 in the Playhouse, Hollywood, with programs given both morning and afternoon. Luncheons and tea parties mark the events.

ONEONTA CLUB of South Pasadena sponsors six lectures at the Senior High School Auditorium, beginning October 26 with a talk by Carleton Beals on "The Coming Struggle for Latin America." J. Douglas Wilson is president of the group.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College opens October 10, and presents 25 forum discussions on international and social problems. H. R. Knickerbocker, foreign correspondent, is the first speaker. On October 17 Claude Buss returns to the Forum and gives last-minute information on Japan and China. October 24, T. Walter Wallbank speaks on "The Mediterranean and World Affairs." October 31, Frank H. Jones is heard.

PACIFIC GEOGRAPHIC SOCIETY again presents the popular "Globe Trotter Series" of six lectures with motion pictures, personally narrated by the foremost explorers, scientists and camera historians available to the Pacific Coast. The course is offered in Los Angeles, and at Pasadena at Civic Auditorium. Opening in October, the first speaker is Richard Finnie, showing color motion picture of Quebec, the Gaspe Peninsula, and the mysterious island of Anticosti.

LORITA BAKER VALLELY (Mrs. Jack Vallely) is booked for a busy winter. The Hotel del Monte announces a series of seven talks on current events by Mrs. Vallely, opening October 13. In southern California Mrs. Vallely conducts a series of such talks at the Huntington Hotel, Pasadena; the Beverly Wilshire Hotel, in Hollywood; the Ebell Theater, in Los Angeles; and the Fairmont Hotel, San Francisco. Mrs. Vallely will also speak for the Los Angeles Branch of the Needlework Guild of America, which is sponsoring a series of dinners and lectures on world events and book reviews at the Assistance League tea rooms, with the talks given at the Assistance League Theater, Hollywood. Bullock's, Broadway, Los Angeles, announces a series of eight book reviews, the third Saturday of each month, beginning October 21 to June 15, with December excepted.

GENERAL PLATOFF'S Don Cossack Choir opens the Merle Armitage series season at the Philharmonic Auditorium, Los Angeles, Sunday, October 8. The program includes gypsy, military, comic and religious songs; the Caucasian dagger dance, and the national dance of the Cossacks.

UNIVERSITY OF CALIFORNIA at Los Angeles announces a concert series, including six well-known artists:
October 27, Nino Martini, tenor.
December 1, Bidu, soprano.
January 19, Bartlett and Robertson, piano duo.
February 13, The Westminster Chorus.
March 1, Donald Dickson, baritone, and Raya Garbousova, 'cellist.
April 5, Angna Enters, dance mime.

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YEHUDI MENUHIN, violin virtuoso, appears in recital October 10 at the Philharmonic Auditorium, Los Angeles, as the first artist of a long list, making up the programs presented by L. E. Behymer during the winter season.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, the president of the Music Association sponsoring the concerts, opens the season at the Pasadena Playhouse, Sunday evening, October 8, with the Budapest String Quartet. Artists to follow include the Barrere Little Symphony of fourteen artist players; the Brodetzky Chamber Music Ensemble of twenty-nine members; Raya Garbousova, celebrated woman 'cellist; the Loewenguth Quartet, European string foursome. Two of the programs include additional artists: Esthel Jonsson, pianist, introduces a new Haydn concerto with the Loewenguth Quartet; Lillian Steuber, a favorite pianist in Pasadena, will be heard in a Mozart concerto with the Barrere Little Symphony.

UNIVERSITY OF CALIFORNIA Extension Division presents first of a series of children's programs, offering The Hollywood Marionettes, October 7, Royce Hall Auditorium, U.C.L.A. campus. Future programs of this type are offered November 4-18, and December 2-16. October 10, "Scheherazade's Untold Tale," an Arabian Nights fantasy, Royce Hall Auditorium. October 24, "Caribbean Cavalcade," film program by William Blodgett Holmes. November 7, "Polynesia — A Tale of Tahiti," filmed by Robert Knapp.

CLAREMONT COLLEGES announce a lecture course at Bridges Auditorium, opened by Carleton Beals, foreign correspondent and journalist, speaking of "The Coming Struggle for Latin America," October.

MUSIC

GRAND OPERA SEASON, opening at San Francisco Memorial Opera House October 13, includes ten performances in the regular season, and a popular series of four, all under the general direction of Gaetano Merola. Dates and artists are:

October 13, "Manon," with Favero, Schipa, Bonelli, Cordon, Oliviero, Cehanovsky; conductor, Merola.

October 16, "Die Walkure," with Lawrence Melchoir, Flagstad, Meisle, Votipka, Glatz, Huehn, Ernster; conductor, Leinsdorf.

October 18, "Madam Butterfly," with Favero, Ziliani, Glatz, Tagliabue, Oliviero, Cehanovsky; conductor, Papi.

October 20, "Tristan und Isolde," with Melchoir, Flagstad, Meisle, Huehn, Cehanovsky, Oliviero, and Garner; conductor, McArthur.

October 23, "Rigoletto," with Tibbett, Pons, Ziliani, Votipka, Glatz, Ernster, Cordon, Oliviero, Cehanovsky; conductor, Papi.

October 25, "Il Matriomonio Segreto," with Schipa, Favero, Stignani, Glatz, Baccaloni, Bonelli; conductor, Leinsdorf.

October 27, "Otello," with Martinelli, Tibbett, Caniglia, Votipka, Oliviero, Cehanovsky, Ernster; conductor, Merola.

October 31, "Tosca," with Caniglia, Ziliani, Tibbett, Cordon, Baccaloni, Oliviero; conductor, Papi.

November 2, "Barber of Seville," with Pons, Martini, Bonelli, Cordon, and Oliviero; conductor, Merola.

November 3, "Fidelio," with Flagstad, Melchoir, Ernster, Boerner, Clemens, Destal, Huehn; conductor, Leinsdorf.

The popular series includes "Cavalleria Rusticana," October 21; "Die Walkure," October 24; "Rigoletto," matinee, October 29; "Il Trovatore," November 4.

SEASON OF GRAND OPERA at LOS Angeles is presented at the Shrine Auditorium. The dates and artists are:

November 6, "Rigoletto," with Pons, Ziliani, Tibbett, Glatz, Cordon, Ernster; conductor, Papi.

November 7, "Die Walkure," with Flagstad, Lawrence, Meisle, Glatz, Melchoir, Huehn, Ernster; conductor, Leinsdorf.

November 9, "Il Trovatore," with Caniglia, Stignani, Martinelli, Tagliabue, Cordon; conductor, Papi.

November 10, "Manon," with Favero, Schipa, Bonelli, Cordon, Cehanovsky, Oliviero; conductor, Merola.

November 11, "Tristan and Isolde," with Flagstad, Glatz, Melchoir, Destal, Ernster; conductor, McArthur.

AT PASADENA the San Francisco Opera Company presents "The Barber of Seville," November 8, at the Civic Auditorium.

METRO LIGHT OPERA COMPANY, under direction of Theodore Bachenheimer, opens the season with "Countess Maritza," October 2, at the Wilshire Ebell Theater, Los Angeles. Performances are staged every night including Sundays, with matinees on Saturdays. "Rose Marie" is announced as the second production.

Reading the news in Chinatown has somewhat a grim resemblance to the scanning of official lists in warring countries. Let's hope this news is more cheerful.

OPERA ASSOCIATION of San Francisco opens the concert division with a recital by Yehudi Menuhin, Sunday afternoon, October 1, at the Memorial Opera House. The remaining attractions on the Sunday series will be presented in a six-event series at prorata season ticket passes.

CLAREMONT COLLEGES ARTIST COURSE at the Mabel Shaw Bridges Music Auditorium, Claremont, Calif., includes six events, opening in October with Yehudi Menuhin. In November, Argentinita and her Spanish Ensemble are seen.

JAKOB GIMPEL, Polish pianist, gives his first Los Angeles recital at the Biltmore Music Room, Thursday evening, October 5.

CONTEST of young artists, instrumentalists and vocalists, at the Golden Gate International Exposition, resulted in the triumph of two Los Angeles artists. The winners are Tomiko Kanazawa, lyric soprano of 920 South St. Andrews Place, and Leonard Pennario, pianist, fourteen years of age, of 306 South Westminster.

HOLLYWOOD SYMPHONY ORCHESTRA, under the direction of Max Donner, has resumed rehearsals at the Los Feliz School on Hollywood Boulevard. Membership is open to competent musicians.

BEASLEY BOWL is a natural out-of-doors amphitheater at 1930 North Vine Street, in Hollywood, and opens October 9 with "Opera Vignettes," presenting scenes from "Madame Butterfly" and "Carmen." Mebane Beasley makes the announcement.

DON COSSACK CHOIR, under the musical direction of N. Kostrukoff, is heard at the Lobero Theater, Santa Barbara, October 6, and at the Civic Auditorium, Pasadena, on October 9.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, opens October 13, with a recital by Lawrence Tibbett, baritone.

PASADENA CIVIC ORCHESTRA Association, Mrs. William Arthur Clark, president, announces no change in the plan of operations in practice for many years. Dr. Richard Lert will conduct; concerts will be given at the Civic Auditorium, Pasadena, with the public welcome free of charge.

CALTECH MUSICALES are presented during the college year in Dayney Lounge, California Institute of Technology, Pasadena, on Sunday evenings, and on Wednesday and Thursday afternoons. Jose Rodrigues is the commentator, and the fine reproducing equipment and library of records recently acquired from the Carnegie Institute will be used.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, resumes full production schedule this month, the season marking the twenty-second year of successful presentations. Two plays are presented each month, each running approximately two weeks, with the openings on Tuesday evenings. Matinee on Saturday only, no performance on Sunday. Gilmore Brown is supervising director. The dates and plays are:

October 2-14, "Dear Octopus," by Dodie Smith.

October 17-28, "Morning Glory," by Zoe Akins.

SAN FRANCISCO STRING QUARTET opens the sixth season, Wednesday evening, October 4, at the Veterans' Auditorium. Guest artists appear at some of these concerts, and the first concert includes Bernard Abramowitsch, pianist, and Robert Schmidt, double bass.

MEXICAN PLAYERS, at the Padua Hills Theater, three miles north of Claremont, present romance in all its phases. Frequently the plays are all of old Mexico, lived with the life and color of those days, but occasionally the productions are modern comedy enlivened with the fiesta spirit of music, dance and song.

LOBERO THEATER, Santa Barbara, houses visiting attractions as well as the local group productions. October 26-27-28, the Community Theater Group presents "Love From a Stranger."

THEATER AMERICANA, Altadena Recreation Building, opens the fall season, October 18-19-20, with "Tumbleweeds," by Weldon and Phyllis Heald, under the direction of Maurice Stanley.

PACIFIC LITTLE THEATER at Stockton, under the direction of De Marcus Brown, marks the sixteenth season of production by taking the first presentation of the season, "Our Town," by Thornton Wilder, to Oakland for a performance at the City Club Theater. Following the East Bay performance the company appears at Treasure Island before returning to Stockton to open the theater there.

"WHITE CARGO," in the seventh week at the Alcazar Theater, San Francisco, is to be followed by an original play by Vernon Smith, entitled "Prelude to Paradise." The producers are Carol Nason and Mort Milman.

THE CURRAN THEATER, San Francisco, is offering a season of light opera. Sigmund Romberg's "Desert Song" with Perry Askam is current.

CALL BOARD, Los Angeles, announces the "Land of Manana," Mexican musical, opens October 9.

WILSHIRE PLAYERS, 1209 South Manhattan Place, Los Angeles, produce Philip Barry's "Holiday," October 4-5, under the direction of Hugh Beaumont. The next production scheduled is a variety show under the leadership of Norma Jean Wright.

EDWARD CLARK ACADEMY, 4667 Melrose Avenue, Los Angeles, has selected "One Way Street," a melodrama by Ralph Birchard, as the current entertainment, opening October 8.

VALLEY COMMUNITY THEATER, 4402 Van Nuys Boulevard, chose "Hardship Preferred" as the first production, when the new playhouse was opened to the public.

FOUR PLAYS are offered to the public at the Civic Auditorium, Pasadena, by Elmer Wilson under the same plan as the concert course is provided. The play program is: Eva LeGallienne will stage Ibsen's "Hedda Gabler"; George Abbott will stage "What a Life"; Dwight Deere Wiman will present "On Borrowed Time," and the Group Theater, Inc. will offer "Golden Boy."

GRACE NICHOLSON presents the Red Gate Players showing the Theater of the Chinese Shadow Play in English, October 9 to 14, 46 N. Los Robles Avenue, Pasadena.

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ART CALENDAR

BERKELEY

AN ARTISTS' PLACE, 2193 Bancroft Way: Work of local artists.

BEVERLY HILLS

BEVERLY HILLS HOTEL: Exhibitions changed bi-monthly.

CARMEL

CARMEL ART ASSOCIATION: Exhibition by members.

CLAREMONT

SCRIPPS COLLEGE: First showing by Art Department.

CORONADO

GALLERIES: Hotel del Coronado: The work of California and eastern artists.

DEL MONTE

DEL MONTE GALLERIES: The work of western artists.

FILLMORE

ARTISTS' BARN: Jessie Arms Botke watercolors of the Grand Tetons all through October. In the small gallery, paintings by Ventura County artists.

GARDENA

GARDENA HIGH SCHOOL: Exhibition from permanent collection.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: All through October, Eugene Dunlap, Los Angeles art student, watercolors and oils of local landscapes. October 9 to 21, Watercolor sketches by Harriette Carr von Breton.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Throughout October, Drawings by Grant Wood.

KANST GALLERIES, 6182 Mulholland Dr.: Throughout October, Foreign scenes by Marius Hubert Robert. Norwegian scenes by the famous painter, Hans Dahl.

POLK GALLERY, 4824 Sunset Blvd.: Paintings, historic Sheffield, antiques.

PRINT ROOMS, 1748 N. Sycamore: Etchings and Drypoints by Cameron, Bone and McBey. Lithographs by Whistler.

RAYMOND AND RAYMOND GALLERY, 8652 Sunset Blvd.: Throughout October, an exhibition of color reproduction processes, including offset lithography, collotype, four-color halftone, color gravure and pouchoir.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Fall show by members of the art association.

LONG BEACH

ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Throughout October, 8 a.m. to 5 p.m. except Saturdays, Sundays and Holidays, group showing of prominent Los Angeles artists, Dana Bartlett, Gounod Romandy, Nell Walker Warner, and Joe Duncan Gleason.

CALIFORNIA ART CLUB, 1645 N. Vermont Ave.: During October, exhibition of the Aquarelle painters, including the work of several non-members.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Beginning October 4 for three weeks, Kay Nielson watercolor illustration of Hans Christian Anderson's "The Arabian Nights."

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Seventh annual exhibition of California Graphic Arts.

HATFIELD GALLERIES, Ambassador Hotel: September 30 to October 20, a distinguished exhibition of oil paintings and watercolors by Russell Cowles.

LOS ANGELES MUSEUM, Exposition Park: 19th annual show of California Watercolor Society, October 12 to November 19. Scandinavian Art, October 12 to 26. One-man-Show of John Hubbard Rich, October 1 to 31.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibition by Painters and sculptors Club.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: October 1 to 31. Resume of previous year's work by students of the Otis Art Institute.

"It is difficult for a young Chinese whose art education has been almost exclusively occidental to catch the spirit of Kwan Yin in stone or clay. She who listens with compassion to the distressful cries of man is one of the loveliest and most beloved deities in the entire Chinese Pantheon. For this fountain that graces China City, Gilbert Leung has done an excellent job in translating the physiognomy of Kwan Yin into a classical-modern vernacular."—S. MacDonald Wright.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Pictorial and graphic data in the field of the arts of the entire historical period of California.

SOUTHWEST MUSEUM, Highland Park: Throughout October, thirty still-life paintings by Frederic Behre of southwestern Indian pottery and basketry objects portrayed against Navaho Indian blanket backgrounds and showing an unusual three-dimensional quality.

STATE EXPOSITION BUILDING, Exposition Park: Throughout October, a comprehensive exhibition of paintings by Ira S. Slack and W. H. Krehm, popular Los Angeles artists.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: October Exhibitions, sculpture by Salvator Cartaino Pietro. Paintings by Nicolai Fechin, Edna Reindel, Maynard Dixon, William Wendt, Paul Sample, Douglas Parshall, W. E. Schofield and others until October 15. October 16 to 28, paintings and colored drawings by Lawrence and American scenes by Ben Messick. October 16 to 30, ecclesiastical script show.

FRANCES WE88 GALLERIES, 2511 W. 7th St.: October 1 to 15, an exhibition of oil paintings by Burt Procter, a member of the California Art Club, the Laguna Beach Art Association and the Pasadena Art Association.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: Photographs by Edward Weston.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Exhibition showing history of printing, honoring Gutenberg.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition by members.

OAKLAND GALLERY, Municipal Auditorium: October 8 to November 5, seventh annual exhibition of watercolors, drawings, pastels, and prints. Open from 1 to 5 p.m.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art in jade, ivory, ceramics and bronze.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: European and American artists.

HUNTINGTON HOTEL GALLERIES: The work of Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Permanent collection of Oriental art.

POTTINGER GALLERY, 977 E. Green St.: First showing of twenty paintings of the Colorado River region by Conrad Buff, October 15 through October 30.

POMONA

POMONA COLLEGE, Rembrandt Hall: Exhibition by the art department.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: The work of members.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings and drypoints by Cadwallader Washburn throughout October in the Prints Room.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Opening October 3, San Diego Art Guild watercolor group show. Graphic arts by Lowell Houser. Opening October 14, annual San Diego Stamp Club exhibition. To October 14, sculptures, original duplicates by contemporary American artists, lent by the Robinson Galleries, New York.

SAN FRANCISCO

DE YOUNG MUSEUM, Golden Gate Park: Through October 15, Frontiers of American Art. Throughout October, pre-Columbian Peruvian textiles from the collections of Mrs. Herbert Fleishhacker and Dr. Hans Gaffron; children's drawings and puppets made in the Museum.

PAUL ELDER GALLERY, 239 Post St.: Oils and drawings by Justin Murray from September 16 until October 7. Watercolors by J. Hailey Cox from October 9 until October 28.

GUMP'S, 250 Post St.: Exhibition by faculty of Academy of Advertising Art.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To October 8, watercolors by Robert Bach and Daniel Romano; October 9 to November 5, watercolors by Richard Allman and Edward Johanson; throughout October, painting and sculpture by San Francisco artists and children's chalk drawings.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To October 8, scenes of San Francisco; through October 10, watercolors by Antonio Sotomayor; through October 15, watercolors by Carl Rabus and photographs by Ansel Adams, children's art from classes of Mme. Galka Scheyer; October 5 to November 5, fifth international Etchers and Engravers circuit exhibition; October 10 to November 1, paintings by Frank Van Sloun; October 16 to November 1, paintings by Paul Klee; October 18 to November 19, San Francisco Art Association annual exhibition of drawings and prints; October 23 to November 13, sculpture in limited editions. San Francisco Art Association Gallery: through October 8, watercolors by James Budd Dixon; October 9-22, oils by Bertha Walker Glass; October 23 to November 5, oils by Ruth Armer.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oil paintings by Anna Wilson; in the print room, photographic studies by Jack Powell. October 18 at 8 a.m. Andrew Bjurman, well-known sculptor, will demonstrate his method of modeling in clay. Admission to the Gallery is free at all times.

SAN MARINO

HUNTINGTON LIBRARY: Closed during October.

SANTA BARBARA

ART & FRAME SHOP, 135 Carrillo St.: Oil paintings by Ann Louise Snider, portraits, still life and landscapes.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: October 5 to November 5, twenty-fifth annual exhibition of northwest artists.

MISCELLANY

SAN FRANCISCO ART ASSOCIATION holds the annual exhibition of drawings and prints at the San Francisco Museum, opening October 18, and consists of original works by living Americans, not exhibited during the last six months. Media includes drawings, etchings, lithographs, stock prints, monotypes and engraving. Two fifty dollar prizes are offered; the Artists' Fund Prize, open only to members of the Art Association, and the Purchase Prize, open to any artist working in any media.

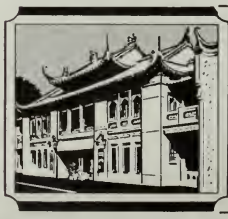
STATE FAIR, Sacramento, awarded first prize for decorative art to William A. Gaw of Berkeley for his still life. Mr. Gaw is an instructor at the California School of Fine Arts. Ross Dickinson of Glendale, and Joseph Weisman of Alhambra, took second and third places in this division.

SCRIPPS COLLEGE, Claremont, is offering two adult art courses in figure, still life and landscape, taught by Mildred Sheets, and ceramics taught by William Manker. Extension Division of the University of California at Los Angeles provides a special course in ceramics at Westwood under the direction of Laura Andreson.

GLENDALE ART ASSOCIATION opened the new gallery at 511 North Brand Blvd., Glendale, with an interesting show which included the work of Nell Walker Warner, Lyman Bosserman and Lillian Hounsell. The Association is offering, among other types of membership, a print subscription, which gives to subscribers, besides the regular club privileges, a print from a wood engraving, designed, cut and printed exclusively for the Association by Paul Landacre, A.N.A.

ART CENTER SCHOOL, Los Angeles, announces courses under the direction of the following well known architects: Richard Neutra, Lloyd Wright, Gordon B. Kaufmann, Harbin Hunter, Joe Feil, R. M. Schindler, J. M. Davidson and George Sprague. S. Macdonald-Wright lectures at the school every other Thursday at three, this course is open to the public (for a fee) and his subject is "The Panorama of Art."

LOREN BARTON is showing her most recent watercolors, to October 14, at P. J. Bachmann's new gallery, 6245 Wilshire Blvd., Los Angeles. There are flower studies, and another group shows figures in landscape.



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THE PHOTOGRAPHY OF JAMES WONG HOWE

By SYLVESTER DAVIS

FOR years two very definite attitudes toward Hollywood have emphasized the superficial glamour, and obscured the many interesting and often creative phases of making motion pictures. It has been an enchanted place that wove the secret dream-lives and escapes of millions of tired or lonely or unfulfilled or disenchanted people. And it has, to others, been a mechanical, commercial factory of entertainment of questionable taste and quality with occasional exceptions. This is not to say there is any reason for a complete change of either view, but there are signs in a number of recent good films. Such signs indicate numerous causes but most fundamental among them is the public taste. People moving in an insecure world wherein the facts of everyday living are once despairing and hopeful, are no longer entertained by unrealistic emotional rubbish or mediocre fun. They think more about everything and this includes the money they pay for their entertainment. We live in serious days, and there is no escaping the fact that our social hardships and social joys color every interest in some measure. Witness the most popular books and films, and you will not consider it far-fetched to say that in this seriousness, people not only desire more thoughtful preparation of their motion pictures, but they show more interest in the means of this preparation, secondarily perhaps, and in the people aside from the stars who bring these stories living to the screen.

Of these, the medium of the screen, moving photography or cinematography is of great interest to movie goers. Naturally, much of this interest is due to the popularizing of photography itself through the candid camera and home movies, but the consideration referred to here is more than hobby.

Among the best photographers of the screen is the famous Chinese cameraman, James Wong Howe, whose work is of such high quality consistently that it has commanded public attention year after year in America and Europe. His fan mail is thoughtful and comes from artists, technicians, amateur photographers, and audience admirers of his unusual talent. A frequent complaint of these followers of his work is against the ordinary pictures dressed up with his excellent art and skill.

Cantonese James Wong Howe is more than a capable technician; he is an artist of imagination and insight. He creates drama with his photography, and while his work is best known for its beautifully low-lighted realism, he is never trapped by his particular style into any unnatural or showy effects. Because he is realistic, he is flexible. He suits form to content, never forcing a set habit of work on any story. And yet, through this adaptability of form, his definite and individual style is always discernible. People who have seen his work can recognize it in other films. This is style — in all art — and it is that elusive and indefinable quality of talent that stirs a feeling of response and participation in the audience, whether seeing, hearing, reading.

It is doubtful whether any other cinematographer in America equals the creative artistry of Howe's work. We think of his photography alongside that of the great Russian Tisse, whose work Americans perhaps best know from "Thunder Over Mexico." Howe's work is more fluid, less static than that of Tisse and not always so daring. Here his concern for the natural often quiets the drama of his photography, makes it no less powerful. In Europe, where he has worked several times, and lastly in 1936 shot "Fire Over England," his artistry is widely known and respected.

The nearest Howe ever came to a Hollywood assignment worth his ability was in "Viva Villa!", filmed in Mexico. There, even under work difficulties, he made the most stirringly beautiful and dramatic photography seen in any American film. One of the faults of the film was that it had everything in it, but the drama, the comedy, the tragedy, the great sweep and grandeur of the film material gave him a chance to work more freely than ever before. People speak of this photography still; they go to see it again and again.

In the transitory world of film it is significant that out of the run-of-the-mill pictures that every photographer must make from year to year under his studio contract, there are a number of films that stand out as much for Howe's photography as for their other merits. "Transatlantic," "Viva Villa," "The Thin Man," "The Prisoner of Zenda," "Algiers"; and his first color, "The Adventures of Tom Sawyer," in which he achieved a quality of *painting in motion* through the fine composition of every shot, and the low key lighting he persisted in using for color as well as for black and white. This prevented the laboratory from running the film through the customary time formula but the results served further to attest the special quality of his work. He is presently photographing "Abraham Lincoln in Illinois," a film which should give us a chance again to see his work in connection with the good motion pictures it deserves.

It would be interesting here to speculate on what characteristics of James Wong Howe's talents are traceable to the influence of his race, but such conclusions could be no more than speculation. Howe as a person retains more of his Chinese feeling for things than the casual observer is likely to realize, but he is at the same time American in many ways. It seems safer and far more reasonable to assume that as an artist and skilled craftsman, his sensitivity, his delicacy and exquisite taste, his strength, his feeling are but characteristic of any sincere creator trying to get at the reality and the truth of his material.

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A scent bottle has designs of the lotus and prunus inlaid in brass and copper. The spout of the traveler's teapot is arranged on a swivel to disappear inside the cover. The handle is bound with reed. The tea caddy with its brass edges has flower sprays of inlaid brass. Ch'ing Dynasty, 17th and 18th centuries.

OLD CHINESE PEWTER

By GRACE NORMAN-WILCOX

ONLY in the Orient was pewter ever really appreciated. The Chinese had none of our own condescending attitude—no nonsense about its being only a "base metal." They never felt, like Occidentals, that pewterware is properly associated with simple folk—with cottages, and the quainter side of life—whereas porcelain is the ware of the "genteel" classes. We are un-Chinese when we speak of pewterware with a note of apology (describing it as the poor man's substitute for silver), or with a tolerant spirit of polite and well-bred interest. We admit that pewter is amusing, in a homely sort of way. But we remind ourselves that it is only pewter.

The Chinese would not even comprehend our arbitrary definition. By "pewter," of course, we mean a more or less standard alloy mostly of tin, tempered with copper or other metals, and usually containing a percentage of lead. We prefer those alloys with a good deal of lead (though they were really the poorer grades), because of their softer sheen and their darker color; and we are careful to avoid Britannia metal—a 19th century "improvement" on pewter, which was harder and colder than the early metals.

But the Chinese had no such ungenerous scruples. Their language does not even furnish a particular character to stand for "pewter." The Chinese metal varies from almost pure lead, to almost pure silver mixed with a portion of tin—and all degrees of quality are used with equally respectful painstaking. In China, pewter is thought quite "nice" enough to be used on the temple altars; and the Oriental workmen even equipped domestic utensils of pewter with knobs or handles of jade—the precious stone of China.

Those who have been taught the sober Occidental attitude toward pewterware will therefore find the Chinese practices a happy surprise. The early American pewterer was a conscientious and praiseworthy fellow, indeed—but sometimes he seems just a little dreary by comparison. Perhaps he is still too close to the austere Pilgrim ideals. But the Chinese pewterer, on the contrary, had fun.

Chinese pewter has been in use for something over two thousand years. At least as long ago as that (during the Han dynasty, 206 B.C.—220 A.D.) ritual objects of cast pewter were being made for burial with the dead. Bronze was the usual metal at that time, but pewter was also used, and it followed the same traditional forms and designs.

It was then the custom, as you know, to provide a variety of objects for the supposed "use" of the dead—little pottery figures to represent his servants; small earthenware models of well-heads, to furnish him with water; metal mirrors to frighten away devils, who would surely flee when seeing their own ugly faces reflected; jade or earthenware figures of horses, to provide the departed with necessary transportation—and no end of other such useful things, usually represented in miniature. Pewter mirrors, bowls for food, cast ornaments to be inlaid in wood, and many other types of work have been discovered at burial sites.

As time went on, and Europe passed from the Middle Ages into the Renaissance, the Chinese pewterer developed a wider repertoire. No longer so closely bound by the formal traditions of archaic ritual, he began to use his metal in new ways—inventing new forms, or beginning to employ many other materials in the decoration of his ware. He added panels of lacquer or enamel on the sides of his winepots; he lacquered certain pieces all over, and engraved designs through the lacquered surface to show the pewter underneath; he inlaid fanciful patterns of flowers or scenes, in brass and bronze, on the face of a tray or the sides of a tea caddy. He even arranged with his neighbor, the jade-cutter, to spend tedious weeks of work cutting one jade spout for a teapot, or a little jade knob and handle.

He was not so narrowly self-absorbed, however, as not to cooperate with other craftsmen. He was ready to inlay pewter traceries of flower-branches on the surface of a red stoneware teapot, or carefully to fit a pewter lining to a winecup of porcelain or of carved cocoanut shell. He had imagination, and a sense of humor—and all his work reflects the patient spirit of a man who takes pleasure in doing a simple job in the hardest fashion.

Naturally, the pewterer was not doing all this for his own amusement and pastime. He was a busy workman in his own workshop, and his wares were very popular. At Ningpo, for instance (which was a great pewter-making center), marriageable girls were proud of having a dowry of pewterware. They hoarded stacks of pewter trays, instead of embroidered guest-towels. And in the household, the nicest pewter was "put away" just as we save our best family silver for use on special occasions.

Everyone knows that fine bronze is never kept polished, but is allowed to mellow and darken with time until it develops a peculiar and much-esteemed "patina" or surface. The Chinese treat their pewter in the same way, letting it grow old gracefully. We of the Occident waste tons of wood-ashes or pumice powder in a fretful but vain effort to keep our pewterware brightly shining, as much as possible in imitation of the lustre of silverware itself. But the Orient is more respectful, and prefers its pewter with the proper and delightful "bloom" that only years can produce. The result can best be appreciated when we see a piece of old ware with inlaid designs of brass and bronze—where all three metals have become as warmly worn and tarnished as a Gothic gold brocade.

Pewter was of service in many directions, and ever increasingly after the 16th century. It was fashioned in great series of cannisters of graduated sizes, for the tea merchant's shop—ranging from those three feet high, for ordinary teas, to others small enough to hold perhaps an ounce of some rare variety. Pewter served, too, for the fine altar-garnitures in temples—traditional sets of five pieces, which were the incense burner, pair of candlesticks, and two vases. In the home, it fitted every need. There were make-up (or "missy") boxes, scent bottles, and other luxuries for the women's quarters—winepots and scholars'-boxes for the men—tea caddies and teapots and trays for the serving of guests—and even little collapsible pewter teapots for the traveler on his journey. There were huge hot-sweetmeat sets for the serving of one person's repast (like a giant hot-water plate with separate covered dishes let down within, and with little trays branching out at the sides like those on an epergne); or there were things as inconspicuous as the pewter linings for lacquer tea caddies.

Informality went so far as the lid of a tea caddy which is cut roughly circular and shaped in irregular upturned scallops, to simulate the natural curling of a lotus leaf. Or, formality might go so far as a winepot which shows tidily framed panels on either side—in each panel a landscape to illustrate an old legend, painted in soft colors on parchment paper and placed under glass. Especially in the 18th century, there was an endless variety of such conceits, charming in their design and beautiful as to workmanship.

Nowadays, pewter-making still survives as one of the minor arts of China. Perhaps some of the old simplicity is lost—an Oriental simplicity the West did not quite understand, and which therefore has given way to the showier sorts of work that sell more readily across the seas. There is now more use of colored stones inlaid to suggest sprays of flowers, or of such decorations as are popularly thought to "look Chinese." Still, the Chinese workman cannot quite forget his old ideals.

He still makes craftsmanly things with typically Chinese sense of humor—such as the covered tureens (for buffet suppers) seen here lately, their lids in the shape of a roguish-eyed duck. He still makes plain little pots for two cups of tea, or narrow bowls to hold one iris flower, often with little threads of brass to finish and strengthen the edges. For the habit of good design and of honest work, prevailing more than two thousand years as it has, is very hard to forsake!

Illustrations are from the collection of the author by courtesy of the Los Angeles Museum, where the collection is now on loan.

A pair of winepots shaped like sections of bamboo have knobs of spinach jade and poems engraved on the body. Wood is used for the arch of the handles. A scholar's water-pot is used to moisten the ink-cake for the writer's brush and a tea caddy engraved with poems and flower branches, has a lid of wood. Ch'ing Dynasty, 17th and 18th centuries.

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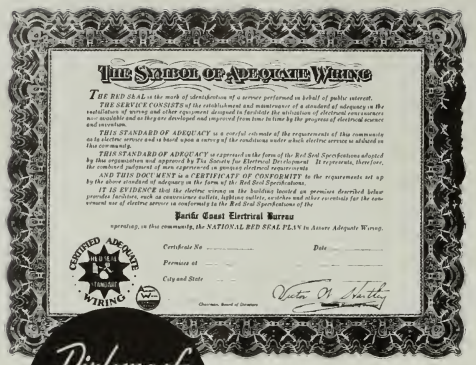
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CHINESE PLANTS IN AMERICA

By HUGH EVANS

AN unbelievably large percentage of the flowers in our gardens, particularly in the eastern states, are of Chinese origin. Since the climatic conditions of the eastern portions of North America approximate closely those of large portions of China, the eastern parts of our country have benefited greatly by the introduction of Chinese plants which have proved very adaptable to eastern conditions. There is also much similarity between the various forms and species of flowering trees and shrubs of the two continents, though on the whole the Chinese plants are superior to our natives.

With the burgeoning of these flowering trees and shrubs in our eastern states in the spring and summer, gardeners must be conscious of our debt to China. Without these contributions our gardens would be poor indeed. Much of the spring and early summer pageant of color, the beauty of lilacs, the golden gleam of forsythia, the dazzling and heart-striking vision of rhododendron, azaleas, and all the vast host of material from the Orient bear eloquent testimony to the levies we have made on China. The Bengal roses, originally believed to have come from India, are really natives of China. These were introduced to Europe or America from Japan, but came, in the first place, from China, having been introduced into Korea and Japan by the Buddhist monks of China.

Our California gardens, with their wealth of material from all over the world, also contain many indispensable Chinese plants too tender for eastern gardens. Such are: Pittosporum tobira, Jasminum primulinum (introduced by E. H. Wilson), the Viburnums, Pyracanthas, Cotoneasters, Chinese Elms, Koelreuterias, Rhododendrons (particularly valuable and beautiful in the northern part of the state, and in Oregon and Washington), Photinia, but anything like a comprehensive list would take up a whole article.

The Buddhist religion, which has exerted so much influence over the people of China, also fostered and encouraged their love for flowers. The Bo-tree (Ficus religiosa), immortalized by Buddha, and many other plants and trees in China have a sacred and religious significance, such as the Gingko biloba (the Maiden Hair tree), perhaps the oldest type of plant life existent, now extinct in its native state and only to be found in the grounds of public gardens, monasteries, temples, etc., Nelumbium (the Lotus), and various others too numerous to mention.

The Chinese gardens are built for privacy and seclusion from the world. It is part of their religion (Taoist) to have a secluded place in which to reflect. The garden typifies Taoist elements; for instance it should have mountains and water. Mountains represent the Yang or male elements and rocks the bones of mountains. Water represents the Yin or female element, of which there must be two kinds: moving water — a stream, waterfall, or fountain representing the rhythm of the universe — and still water, such as a pool or basin which can reflect images and therefore lead to repose and reflection. Also, still water has fish which represent gods to the Chinese, as, like gods, they make no sound.

Chinese gardens should have a bridge for the beauty of its architecture and because, according to the Buddhist belief, the soul passes over the bridge on the way to paradise. They must also have winding paths, as long curves rest the eye, give an illusion as to size, and keep away evil spirits. These gardens are usually set with stones bearing quotations which the Chinese stop to look at and in so doing feel a sense of relaxation.

The summer house in a Chinese garden usually has lattice walls with red columns; the roofs are round and have poems on them. The house is not in the center of the garden and the garden is not a setting for the house but separate from it in another courtyard, and is surrounded by a stucco wall of lacquered red. The doorways and windows are of all imaginable shapes, such as butterflies, moons, leaves, etc.

In the Chinese gardens, flowers are important for themselves as individuals and never for the sake of color masses, which the Chinese regard as crude. The Peony represents the male element and is the national flower, the Plum represents purity and beauty, the Orchid cymbidium is the sacred flower, the Bamboo bends before the wind and represents wisdom, the Pine, immortality and long life. The Bamboo, Plum, and Pine represent three friends; when the world is covered with snow these three still appear.

The Portuguese were the first people to have any contacts and dealings with the Chinese and early in the sixteenth century they brought the sweet orange into India, some years later introducing it into Portugal. As the power and prestige of Portugal waned, their place was taken by the Dutch in the Orient, who in turn had to yield first place to England.

In the year 1600 a Royal Charter was conferred by Queen Elizabeth on the East India Company, trading between Great Britain and the Orient, but it was not until one hundred years later that any great numbers of Chinese plants found their way into England. These were brought in by the agents of the East India Company, who had established trading posts in the various ports of China. For a good many years, however, virtually all plant material was collected from Chinese gardens, monasteries, temples, or nurseries, as traveling in China was then not only hazardous but practically impossible. As this plant material from China continued to pour in, and as interest grew, plant collectors and expeditions were dispatched, chiefly from Great Britain, to seek and collect new material. Nearly all the East India Company ships carried on their decks either Wardian cases or greenhouses to house safely the plants collected. Botanists and horticulturists, often from the Kew Gardens or Edinborough, also traveled to the Far East.

For those with understanding minds, feeling hearts, and imaginative faculties, there are all the elements of glamour and high romance contained in this business of plant exploration. The men who engaged in these enterprises in the years gone by, and indeed, also those of today, risked their lives in every conceivable form — by shipwreck, disease, or attacks by unfriendly natives. The monetary compensations they derived were pitiful — so pitiful as to be shameful. Let us pause and think sometimes of these men and what their labors have meant to us. Although most of them are dead, their works still live.

The roll call of the immortals is a long and illustrious one, including quite a number of Jesuit missionaries. The Jesuits were among the first to go into the unexplored regions of China and collect and send back some of the first Chinese plants to reach Europe. A few of these pioneers were Pere David, J. M. Delavay, P. Farges, the Englishman John Reeves, and Robert Fortune of Scotland, one of the greatest plant collectors of all time, who introduced, among many other plants, a number of roses. Fortune's yellow is named after him. Fortune also introduced tea culture into India, which feat alone would entitle him to the gratitude of mankind. Another great collector was Dr. Augustine Henry, and, among later explorers, the United States Government explorer, Frank N. Meyer, a native of Holland, who was drowned some years ago in the Yangtze River; William Purdom, the Englishman, and Reginald Farrer, whose books

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IN A CHINESE HOUSE

By RAYMOND CANNON

IN defining the advice of Confucius, "first set your house in order," the Chinese not only find the spiritual significance, but also materialistic surroundings which might influence the mind of man.

A few years ago, a patriarchal sage of Soochow, in explaining the numerous values of proper arrangement of household furnishings, stressed "dignity" as the first requisite in decorating all rooms likely to be seen by visitors. A reception hall should have chairs that are tall and slender, yet rigid, lest one forget and relax into undignified (or ungraceful) positions . . . comfort must not be indulged in here . . . there are other rooms, courts and gardens with beds and settees for reclining. A great show of wealth in the "first" room would also be considered very vulgar. There are only as many chairs as will be occupied by the host and visitors in evidence . . . two tall stands for flowers and two small tables for smoking and tea, complete the furnishings with the addition of two or three scrolls of paintings which have been carefully selected as appropriate in consideration of the character of the visitor and the occasion . . . official elegance for the official . . . piety for the pious . . . etc. For the color scheme of this room, warmth and calmness are necessary. A jade green ceiling with walls in complementary amber or pastel blue-green.

The large rug with delicate floral design extending from two corners part way down the opposite edges is the one object of richness. If this rug is somewhat worn and shows age, it is a twofold compliment to the house . . . modest unpretentiousness and hospitality.

Old things are more revered by the Chinese than by any other race. They were reproducing their then ancient pieces of art at a time when Europeans were beginning to make marks in caves.

The belief that the house in which one lives and everything in it actually becomes a part of the person and the person becomes a part of his surroundings, was handed down from the ancient Shamanists with this odd philosophical idea. Is it any wonder that heirlooms are cherished as though they were almost members of the family?

Brilliant, scholarly rulers and their artistic and intelligent advisors saw in the "pursuit of beauty" family tranquillity for their subjects. They therefore used various methods in encouraging the doctrine of domestic elegance. Superstitions were created for every conceivable arrangement of object and decoration that would tend to create an artistic value. The home is thereby kept in order with an atmosphere of refined splendor in contrast to the bazaar pretentiousness of other Orientals.

Chinese really live at home and enjoy the gracious traditional ceremonies of every-day

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GARDENS AND THE CHINESE

By ROLAND GOT

THE Chinese seek peace, harmony and enlightenment in their gardens. In these tranquil surroundings they court relaxation and serenity. Here they may repair to a garden pavilion for tea-drinking, musing, and meditation. In peace and calm they search their hearts or listen gravely to the faint sounds that intensify the silence. The garden serves for diversion and the practice of the seven arts — cultivating flowers, playing the butterfly harp, calligraphy, painting, writing verses, playing chess, and drinking wine.

If the Chinese had been less devoted to the seven arts, China would have devoted herself to things materialistic. It was the Empress Dowager who spent on the gardens of her summer palace the revenues raised to build a Chinese navy. The history of China is in some ways the history of her gardens.

The making of a garden should not involve haste. A Soochow official spent forty years in a search for odd rocks for his garden. A coolie will devote a lifetime to stunting the growth of a tree, so that his descendants may cherish it.

The component parts of a garden are symbolic. Landscape means hills and water. Both are necessary for a garden. Height is balanced by depth. Hills stimulate the soul; water induces tranquillity. Hills stand for virility; water stands for darkness and negation. A combination of both, balanced with discretion, forms perfection. Rocks are regarded as the bones of heaven and earth. Trees are symbolic of life and are planted in accordance with ancient rules. The pine tree, standing for strength and old age, is never planted by water, but may be seen near hills and rocks. The willow, signifying pliability and delicate sensual indulgence, is planted beside the water. The pomegranate suggests fertility. The cedar, found near temples, is symbolic of purity and virtue. Bamboo stands for courage and virtue. The peach is a symbol of immortality.

It is claimed that clipped grass lawns originated in China. In support of this a story is told that during the Sung dynasty, 1127-1280 A. D., a certain emperor had a hundred wives. He appropriated huge sums to provide each wife with her individual palace, facing a luxuriant court. Each tried to win his favor, and soon he was puzzled as to which of his many wives he should visit. He therefore consulted all the wise men in his kingdom. Dissatisfied with their methods of selection he became angry and said to them, "As for men, you are no better than goats! Hereafter I shall follow the honored goats: where they deviate, in that house will I visit." The scheme worked smoothly, but not for long. The ladies soon discovered his methods and planted grass along their thresholds. As a result, each house had a lawn. That was the beginning of lawns in China.

THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

AS A college town Claremont itself rates exactly zero. It has as much distinction, exclusive of the colleges, as have five hundred thousand other towns of its size in the country. And the pity of it is that the place fairly vibrates with possibilities. It might be a Mecca of culture for southern California and a Mecca of trade for an area within a radius of twenty-five miles if a bit of capital could be harnessed to a large imagination. How unique among our smaller cities would be a harmonious, beautiful business area, embellished with trees and other planting and rid of promiscuous curb parking. How it would keep the increasing student trade at home, attract people from far and wide and do its part in the great game of education by proving that retail business is not retarded by good architecture and pleasing surroundings. It need not all be built at one time provided it is comprehensively planned at one time by one architect with one great objective in mind and the plan then strictly adhered to. Three or four square blocks set aside today for that purpose could eventually make Claremont, California, as outstanding as are Oxford and Cambridge and pay satisfying, if not usurious, dividends. May that fine dream come true. May vision be married to courage and may their offspring not be made vulgar by too much success.

To the north of Foothill Boulevard and to the east of the colleges are still considerable lands, somewhat damaged by floods but undefiled by a gridiron street system. The day will come when the mountain floods will be controlled, when the growing Los Angeles will push more and more to the east and then these unspoiled areas may be moulded, if planned by competent men, into ideal residence sections. And that also, good friends, is not an idle dream.

When Vitruvius Junior feels the need of a lift he does not reach for a cigarette. He hies out to Claremont to bask in the charm of the Pomona men's dormitory group, Frary Hall and the Clark dormitories, which is the brain child of Webber and Spaulding. When completed, as they visioned it, and when Ralph Cornell's planting scheme is a reality, there will be plenty of lift for every student in the town and all lovers of architecture elsewhere.

Even in its unfinished state this group has strength, dignity and charm which, by example, it must subtly impart to the young men fortunate enough to be here housed. It is fitting for the climate of southern California, it is impressive in the disposition of its parts and yet, it is also sufficiently romantic to be in harmony with the most romantic period of man's life. The balance of Pomona's campus will need the help of a cigarette to produce exhileration. Some of the buildings are interesting and some well designed but they are not grouped with skill and they are not so designed as to be helpful to one another. The main quadrangle is too wide, by a hundred feet, for architectural value and might better be named Marston Meadow.

And Scripps is sweet, architecturally, as is fitting for a girls' school. It impresses Vitruvius Junior as a delightful architectural expression of a nice little flapper who is trying desperately hard to please but, being somewhat uncertain as to what is likely to be most effective, relies on several tricks she has gleaned from daily hints in "How to catch a man and influence him." Restless though the group be, it is harmonious in color and, if you can forgive its twenty odd minor climaxes, it is fairly harmonious in form. In fact, one cannot be unmindful of the charm of its individual units but as a tout ensemble it neither touts nor toots.

But to return to the men's dormitories of Pomona. It has been rumored that eventually there are to be added several colleges to the now existing groups making an approach to Oxford, which is a community of some thirty separate colleges, all of them together constituting the university. It would be a real contribution to education if these new groups of buildings at Claremont were to be designed with complete architectural logic and with that degree of skill in group planning which characterizes, for instance, the graduate school at Princeton, designed by Ralph Adams Cram, or the dormitories at the University of Pennsylvania by Cope and Stewardson and Bryn Mawr by the same architects. And if the Frary Hall group were to set the key in scale, in character and in excellence for these new colleges and if Ralph Cornell were to add his magic touch in the landscape design of the area then indeed would the stage be adequately set for the high scholastic standards which the Associated Colleges at Claremont have so definitely established. At the present moment one would not instinctively feel, from superfiicial evidence, that the scholastic level is far above the ordinary run. It is not necessarily expensive buildings which set the desired key. Quality and quality only is the pressing requirement.

A rare and beautiful jewel is the Public Library of Los Angeles, shown in a five and ten setting of brass. It is quite beyond the understanding of Vitruvius Junior that the city should go about to buy a gem of the first water and then fail to give it an entourage which it richly deserves. To be sure, it is one of the weaknesses of the gridiron street system that no provision can be made by it for the adequate showing of fine buildings and that all buildings, good and bad, are given an equal and democratic opportunity of being lost in the shuffle. But in this instance, that rare genius, Bertram Goodhue, was brought out here from New York to do an outstanding job and one might think that an extra effort would be made to place it advantageously. From the south, looking up Hope Street, one is led for a moment to fancy a European charm of setting. But after that moment is passed the eyes must be closed so as not to have the Bible Institute building completely ruin the illusion. The Institute no doubt serves a good purpose but, but, but and more buts. . . . The three other sides are entirely unsupported, or at least weakly so by entourage as though the Library were a step-child. What a pity!

Vitruvius Junior is tempted to invite Carleton Winslow, who was associated with Bertram Goodhue, to tell us how and why the gem was not set in an architectural crown. It would be interesting to know whether the excellence of the design was not recognized by the powers that were or whether no really adequate site was available. It would also be interesting to know why the approach to the main distributing room, in which are placed Dean Cornwell's splendid murals, is not by way of a grand stairway. A man like Goodhue certainly decided knowingly against a monumental stairway. We hope Mr. Winslow may be tempted some day to quiet our troubled soul.

Good Earth by Gilbert Leung is executed in terra cotta.

Character study of a Chinese woman
from a photograph by James Wong Howe.

CHINESE ART through the BACKDOOR

By CHINGWAH LEE

A jade vessel of the Chou dynasty about one foot in height. From the collection of Nathen Bentz.

THE Chinese are credited with doing everything backward. They serve sweet to start a meal, they read a book from the back forward and put their "footnotes" at the head of the page, they wear white instead of black for mourning, they shake their own hands, they remove their glasses instead of their hats in the presence of elders, they give south as the cardinal point of the compass, and they place their surnames before their given names. It may be of interest to know that they have been guilty of teaching their arts to the Westerners backward also.

Look into the history of any of the great European collections of Chinese arts, such as Salting's at South Kensington or Frank's at the British Museum — not to mention the Chinese collections at the Louvre or Guimet Musée at Paris, Staatliche Porzellansammlung at Dresden, the Gemeente Museum at Hague, Museum fur Kunst and Gewerbe at Hamburg, Kunsthistorisches Museum at Vienna, Kunstindustri Museet at Copenhagen, Museum van Aziatische Kunst at Amsterdam, etc. — and you will find that they started during the seventeenth and eighteenth centuries with the textiles, lacquers, jewelries, screens, porcelains, and carved ivories of the K'ang Hsi, Yung Cheng, and Ch'ien Lung periods of the Ch'ing Dynasty (1662-1797 A. D.). Hot off the press from their Oriental contemporaries!

Early writers like M. Jacquemart, W. G. Gulland, M. Grandidier, and Stephen W. Bushell, foremost authorities of their days, placed these Ch'ing Dynasty productions as the finest from China. Ming period wares were tolerated, but practically all agreed that for meticulous craftsmanship and finest of details the Ch'ing Dynasty was the best. Anything beyond the Ming Dynasty (1368-1643 A. D.) was classified then as primitive, provincial, or of uncertain provenience.

Eighteenth century Europe was a period of rococo chinoiserie. The trend was toward a fanciful springtime existence in the style of what they believed to be Chinese. Elegantly robed ladies drank tea in gardens landscaped with pagoda-like pavilions, flower-decked swings, and camel-backed bridges. Their drawing rooms sparkled with Coromandel screens, lacquered chests, embroidered fans, and fanciful birdcages. In China the artisans were quick to respond to this demand for things fantastic. Grotesque, over-decorated wares were hastily made especially for the "western barbarians" — even as the Europeans were busy making trinkets for the American Indians or the Africans.

Especially the rich and the members of the nobility decorated their salons with porcelains. The emperors of Europe vied with each other in collecting a large variety of painted polychromes which they classified with names with which we are now hardly familiar — Chrysanthemo-Pæonienne, Love Chase, Gauffered Mandarin, Mandarin Harlequin, Lange Eleisen, Peking, Nankeen, Jesuits, etc. Nowadays the above generally falls into one of three main classifications — rose family (*famille rose*), green family (*famille verte*) and blues and whites.

The French took an early and persistent liking to monochromes and we have a host of single-colored porcelains which still go by such French terms as sang de boeuf, DuBarry pink, blanc de chine, Mazarine bleu, clair de lune, flambe rouge, cafe-au-lait, soufflé, etc. Collectors of the time also delighted in such specialties as eggshells, crackles, lenticular, reticulated, soft paste, high reliefs, etc. Who but the Ch'ing Dynasty potters can produce all these effects? What is there in the way of material, form, or color which they cannot reproduce—and excell?

Until the twentieth century painting was considered an undeveloped art form, lacking in perspective and given to bizarre subjects; sculpturing was said to be alien to the Chinese; and the nearest to murals were wallpapers. Jades were being collected, but the majority were Ch'ien Lung period jadites from Burma. Those of other colors than green were looked upon with suspicion or indifference.

The seizure and looting of Peking during the Boxer Rebellion of 1911 resulted in the dissemination of a new ware of classic Chinese art objects into Europe and America, objects which hitherto were practically foreign to westerners. Much of these palace wares anteceded the Ch'ing Dynasty, and connoisseurs had a chance to behold many new forms of Chinese art — vigorously executed Ming scrolls, palace appointments, royal paraphernalia, imperial robes, etc. But apparently the time was ripe chiefly for the appreciation of Ming porcelain. The weakness of the Ch'ing ceramics — the effeminate form, excess of details, "myoptic" qualities, etc. — became obvious alongside the sturdily potted Mings with its boldly executed, brilliantly colored decoration. Even at this period, what lies beyond the Ming Dynasty was, to the minds of most collectors, a period of primitive fumbling. Beyond the Mings there were no red celedons, no polychromes like the Cheng Hua or Wan Li five-colors, no blanc de chine — how could they have anything worthwhile?

The period from the Revolution of 1911 to the end of the ensuing internecine war in 1927 was one of hardship resulting in the forced sales of heirlooms from many broken families, and these objects of art reached the West through wealthy travelers and museum representa-

A porcellaneous stoneware, Chun Yao, of the Sung dynasty of a blue glaze with red passages. From the collection of Chingwah Lee.

tives. The heirlooms, from representative private collections, are in many ways superior even to the palace wares, and typically would include early jades, early metals, paintings extending through many centuries, jewels, and ceramics of the Sung Dynasty (959-1278 A. D.).

Collectors of ceramics now became engrossed with a host of new names — snowy tings, jade-like Lung Chuans or ying ch'ing, Ko or Kuan crackles, splashed chuns or ch'iens, boldly incised tzu chou or lavishly painted shus. A new word came into the study of Chinese pottery — texture. They learned about subdued colors, special effects like lard-like piling or pigskins, oil spots or hare fur, etc. The refined Sungs stood in vivid contrast to the bold, nationalistic air of the Mings.

About that time there was also much tunneling of mountains, piercing of city walls, and accidental opening of graves by railroad engineers here and there all over the country. They brought to the surface the long-buried and often forgotten wares of the many dynasties beyond the Sung, notably the Han (206 B. C. to 220 A. D.), the Tsin (265-419 A. D.), the Wei (386-557 A. D.), and the Sui (581-618 A. D.) dynasties. Drawing rooms now blossom with sparklingly modern T'ang prancing horses, stern warriors, heavily laden camels, traveling actors, lady polo players, wandering musicians, etc. They are surprisingly modern in feeling, and as R. L. Hobson said, they speak a language closer to the West than do the artists of the Ming or Ch'ing dynasties. The T'ang fitted perfectly into modern interiors while the earlier Han, Sui, or Wei figurines came up from the earth just in time to fulfill the current fad for primitives.

The pottery of the T'ang-Han period is closely allied to sculpturing. The earliest interests in figurines centered around the "buddhas" of the Orient. While the bodies of these deities are often of rather indifferent forms, the faces of the better ones carry a message of profound spirituality or depth in meditation. It remained for travelers returning from the caves of Lung Men or Yun Kang or from tomb sites of early emperors to complete the survey on Chinese sculptures.

But the three great loves of all Chinese connoisseurs — painting, bronzes, and jades — the West is only now beginning to take up. The epochal International Exhibition of Chinese Art in London in 1935-36, the translation of much of the Chinese treatises on these three subjects, and recent excavation by ardent collectors or archæologists are some of the contributing causes for new interests along these lines.

The West has come to realize that Chinese painting has a great tradition, and that the early artists were masters in organizing space, in the skilful utilization of brush strokes (strokes having bones, sinews, and flesh, for example), in imparting ærial perspective, and in giving life and rhythm to the scroll. The collection of archaic jade with its many shades which go by such intriguing names as soy sauce brown, blood vein red, polychrome tan, etc., amounted to a passion with many westerners.

The study of bronzes the West takes up the last of all. This is in striking contrast to the Chinese who were bronze collectors as far back as their written record shows, perhaps from the very beginning of the bronze age itself. Before the arrival of iron, bronze was the metal, but after the arrival of iron, antique bronze vessels became even more valuable — as treasured ceremonial utensils.

They were held in such high esteem that about the time of Christ faked bronze antiques were already making their appearance, and on one celebrated occasion the name of a whole province was changed with the discovery of a bronze tri-pot in that region. Nations go to war over ceremonial vessels, and defeated states were made to yield their sacred bronzes to the victors as indemnities. We see a parallel to this in 1918 when China, through the Versailles Treaty, asked Germany to restore to her the antique bronze astronomical instrument taken from the Peking Imperial Observatory during the Boxer Rebellion.

Bronzes are classified by the Chinese as ancient, intermediate, and modern. Those of the San Tai period, Shang (1766-1122 B. C.) and Chou (1122-255 B. C.) dynasties or earlier and those of the succeeding Tsin dynasty (221-206 B. C.) are considered antiques. The Chinese have a saying that after the Tsin dynasty nothing can be considered old. Those from the Han to the end of the Sung dynasty are considered intermediates, while those after that period, so far as bronzes are concerned, are classified as "modern."

As may be expected, the old bronzes are hoary with age. Those which have been handled with loving care by caressing hands for centuries upon centuries have acquired a highly-polished surface, giving a texture and lustre not unlike gem stones. Those which were exhumed more recently are generally rugged and highly-pitted. Both types display a pleasing patina ranging from an unearthly turquoise blue to malachite green, often with passages of powdery emerald blue or apple brown. A favorite color is ku p'i lu, a melon rind green

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SUGGESTIONS FROM CHINESE ARCHITECTURE

By WILLIAM S. AMENT

RETURNING from four months in Peking (Peiping) I carry with me vivid memories of the architecture and gardens of the concentric cities of the old Northern Capital, of the red-walled temples and summer palaces in the Western Hills, and especially of Yenching University in its hundred acre garden where I have been in residence on the Henry D. Porter China Foundation of Claremont Colleges. More than amateur in the appreciation of courtesy, I should like to pay tribute to some aspects of Chinese hospitality and civilization. But less than an amateur in art, I must refer the reader to the copious books and illustrations available, and attempt to phrase only some suggestions which may be worth consideration on the Pacific Coast—not that pagodas and tea-houses should sprout all over the west, but that certain principles developed through the centuries of Chinese culture might be applicable in our region.

From the peasant mud hut to the Imperial City and temple architecture, the basic plan is formal construction around a court or series of courts. This geometrical formality, however, is balanced, at least in the largest estates, by gardens suggestive of the most prized natural landscape, especially such vistas as are to be found around the lakes and small hills of Hangchou. This combination of dignity and nature is less monotonous than the European classicism insistant on geometrical uniformity of building and grounds. On the other hand it escapes the opposite West Coast fallacy of subordinating a rambling and formless collection of buildings to almost uncontrolled natural scenery. Both the monumental dignity of huge buildings, geometrically placed about enormous courts, and the informal charm of (man-made) lakes and hills are perfectly illustrated in the design of the Imperial City, while the same effects are provided against the background of the tawny Western Hills by the Pa Da Chu (the eight sacred places) and many other ancient places of worship.

The straight lines and rectilinear blocks of western classicism, and indeed of most western construction, are varied (if at all) by the breaking of roof-lines, windows, arches, domes, and ornament—schemes which come off badly except under the direction of architectural genius. But in Chinese construction the straight lines are always balanced by the graceful dip of the roofs. In any collection of Chinese buildings the repetition of these curves produces a rhythmic harmony which is seldom attained in any of the western forms. Can this charming feature of Oriental architecture be adapted without imitation?

Another striking feature of Chinese architecture is the profuse but controlled use of color. In the north country, which is very drab during the winter months, the prevailing gray of brick and tile would be monotonous and depressing if not counteracted. To offset the solid brown of landscape and gray of brick, Chinese architects cover the free or attached pillars (which are the structural skeleton of all their construction) with the vermillion of the well-known "Chinese red" lacquer. Back of these pillars, the doors and lattice work shine out in red or black lacquer. Only under the eaves, supported by a maze of brackets, does the color run wild, in blue, green, red, and gold. The drab solidity of gray brick is thus relieved in a limited area where the eye is sure to be attracted by a burst of color, at once dignified on the pillars and fancy-free under the eaves. On the West coast only recently has color been freely used. But the lack of a sound tradition accounts for many bizarre effects. Perhaps here, too, the Chinese have something to offer.

Finally, all of this long tradition is aimed at comfort as well as dignity, formality and beauty. The clay or brick, and the gray tile are excellent non-conductors; and in a country afflicted with hot sun and cold winds, the interiors can at all times be tempered with little cost or trouble. Only recently have the West coast architects paid sufficient attention to air-conditioning, although the original adobe, with its three-foot walls and tile roof, is infinitely more comfortable than the majority of light-weight box houses in our hot and cold valleys. The courtyard, too, is an asset for comfort. The main building is always on the north side, with windows conserving the warmth of the winter sun. The side buildings break the cold winds. In the summer skilled handicraftsmen raise in the court a *peng* (pronounced *pung*) or framework of poles lashed together, on the top and sides of which mats can be rolled forward and back, up and down. Morning and evening sun can be cut by the side houses and the side mats. But whether up or down the mats are arranged to let in a free movement of air. Thus a family of limited means as well as the wealthy can have for four months an extra patio-room, charming and comfortable throughout the hot season.

The possibilities of combining Chinese forms and western concrete construction have been proved and demonstrated by Mr. Henry K. Murphy, distinguished American architect, especially in the buildings of Yenching University, the union Christian College of North China. The buildings, arranged in symmetrical courts, maintain the traditional Chinese proportions, forms, and colors, while reinforced concrete interiors are built for utility. The setting of these buildings in a century-old garden in sight of the Western Hills and the Summer Palace, has been accomplished with consummate taste. The result is a campus comparable in beauty and usefulness to the best in the world.

Mr. Murphy's adaptations are a great tribute and contribution to China. But such use of Oriental traditional forms is not, of course, appropriate on the West coast. Nevertheless suggestions from the long experience of Chinese life, art, and architecture, might be seminal in developing a unique style for the region looking across the Pacific to the West.

Above is a nude by George Chan, below, Eucalyptus by Jade Fon. Above on the right is a mother and child by Milton Quon, an oil by Chee Chin S. Cheung Lee and a watercolor, Chinese Six Companies, by Dong Kingman. On the opposite page a pen and ink by Keye Luke.

CHINESE ARTISTS IN CALIFORNIA

By S. MacDONALD WRIGHT

BEING situated as we are, a cordial gateway to the Orient, it is not surprising to find working throughout California many Chinese artists. Most of our Orientals who have devoted their lives to creative, graphic expression are American citizens, and in some instances they have put aside their own magnificent positions which extend back to 2700 B.C. to attempt a vision of the world through eyes that have become almost, but not quite, occidentalized. On the other hand, numbers of these painters feeling that generations of a certain parti pris cannot be cast aside, have retained to a great extent their racial views and have combined many elements of occidental art with certain aspects of this older culture.

The outstanding example of the first group is Gilbert Leung, who studied hard for years in the classical tradition and has produced some excellent sculpture, which only dimly, if at all, recalls in any way the classical work of his own country.

Keye Luke, an artist of extraordinary capability, has supplanted the Chinese brush by pen and ink and through line has approximated the work of former generations of Cathay, which he knows and loves so well. Jade Fon is equally adept in portraying in vivid and glowing watercolors the "American Scene" and subjects loved by Chinese artists. Tyrus Wong has adhered straightly to his own tradition and his paintings of "Lohan," "Landscape" and "Birds and Beasts" are carried out with the ancient brush in elusive tone and line.

Milton Quon, S. Cheung Lee, Dong Kingman, especially the last named, while retaining some of the sensitivity to Eastern landscape tonalities, have been definitely influenced by the contemporary school. All of these men have a definite ability to handle a brush, no matter in what medium, for this ability only with difficulty is bred out of a race brought up in the manipulation of so fundamental an instrument of expression. Whether Mr. Kingman produces landscapes done at twilight with the quality of a Whistler, or whether he is handling brilliant watercolors in painting the shipping of San Francisco harbor, that facility and mastery of technique are always evident.

I believe that as there is a closer communication between the Orient and California, more and more, we here in America will begin to appreciate the subtleties and excellencies of Oriental work. We have much to learn from them. Our extraversion has not been a salutary thing for our art, in placing too much emphasis on objectivity and on political faddism, whether they derive from New York or Mexico, we have lost a precious quality which is really indigenous to the great painters of our own country. Once a sensitive artist here has been "exposed" to the implications of Oriental art, he can never again conceive of graphic expression in quite the same way. Oriental art throws them back upon themselves and brings to the surface those qualities which are the opposite of transient and it is this quality that Oriental art so beautifully expresses.

The future of these Oriental artists? We may as well ask the future of our own artists. One thing we may be sure of, however, and that is that in an age where a great deal of attention, too much attention is being paid to the aspects of a philosophical world and to the aspects of pressing economical trends, the presence in our midst of such men as these named cannot but be salutary for our own spirits.

Old Chinatown

By MARSHALL HO'O

ON this broad continent, inhabited by descendants of practically every race and nation in the world, one of the most picturesque and most gregarious groups is that of the Chinese. In comparison with the size of other groups the Chinese are but a handful. Scattered throughout the country, they are principally concentrated in San Francisco, New York, Chicago, Los Angeles and Seattle. In all of these cities, as well as in many smaller ones, the Chinese and the Chinese-Americans have centered their activities in a definite part of the city which is called "Chinatown."

Of all the Chinatowns, San Francisco's is the largest, the best known and the one accepted by the Chinese themselves as the "Capitol." On the eastern seaboard, New York has the same distinction and has a Chinese population only slightly below that of San Francisco. These two Chinatowns are very much part of the American scene, and are familiar to most Americans.

In recent years, however, the vantage points for the Chinese merchants in California seem to shift south toward the Mexican border. The small commercial ventures typical of the average Chinese thrive best among a mixed population. It becomes natural then that Los Angeles, the key city of the south, becomes for many Chinese the

Above, a view of Chinatown in San Francisco, the oldest, most picturesque and the "capitol" of all Chinatowns. Below, the Apaplaza district in Los Angeles, which has been torn down to make room for the new buildings.

New Chinatown

most important place. Consequently the shabby Chinatown that was Los Angeles, began to ferment and expand.

Side by side with the above trend, the growth of Los Angeles itself has become a great stimulus for the Chinese and their community. In the course of clearing away a great part of the older section of the city to make way for modern structures, the area which was old Chinatown was torn down to make way for the new union railroad station. Faced with the possibility that the Chinese community might be dispersed and scattered, the Chinese merchants and community leaders made ambitious plans for a new and greater Chinatown.

Today these plans have largely materialized. From the status of being a mere "quarter," narrow and cramped, the new growing Chinatown, expanding away beyond its original limits, is fast becoming a civic asset in the same way that San Francisco's Chinatown is. Where one Caucasian ventured out of curiosity, now twenty make it their habit to come for Chinese food for which so many have acquired a taste. The colorful gift shops, temples, courts and unique restaurants and the planned walks and lanes of this carefully conceived area is proving a magnet for the thousands who are seeking a bit of the out-of-the-ordinary.

The new Chinatown in Los Angeles, designed by Webster and Wilson, architects. This district and another development, China City, provide pleasant and comfortable quarters for our Chinese citizens.

CHINESE DRAMA

By HONORABLE WU

A WESTERNER who visits a Chinese theater for the first time will be greatly bewildered at his very first entrance.

Unlike that of the West, the Chinese playhouse has the general air of a social meeting hall during a performance, with people exchanging courtesies, tiny children playing up and down the aisles, here and there peddlers selling confections, an usher distributing announcements heralding the following night's attraction, and perhaps a newsboy selling early editions of his morning papers!

Throughout the performance everyone nibbles daintily on melon seeds and other sweetmeats, which is not considered a mark of discourtesy to the actors, Melon seeds to a Chinese audience are what peanuts and popcorn are to circus bleachers.

All these seeming distractions do not disturb the Chinese spectators, and it is understandable when you realize that most of our plays are traditional, and the average theater devotee is familiar with the plots.

We come to the theater to gratify our senses, to snatch a lilting strain from a familiar aria; to chuckle over the wit of philosophers and sages; to feast our eyes upon gold embroidered peacocks and dragons; to delight in a fiercely painted face and its boastful, extravagant voice; to see the supernatural mingle freely with those of flesh and blood; and, above all, to approve "Good" triumphant over "Evil."

The majority of the ticket purchasers, therefore, do not demand a realistic representation of life since the theater offers us an escape from dull care of routine, which, after all, is the basic idea of entertainment the world over.

Like the Elizabethan drama of old England, the traditional Chinese stage uses no scenery. A chair may represent an imperial throne in one scene and a lowly river boat in another.

There is an old Chinese saying—"Your imagination is as big as you paint it." What a rare stimulation and how gratifying it must be to an actor to be able to make his words so potent, his portrayal so sincere and moving that his audience is transplanted with him to the land of make-believe without the aid of encumbering scenery.

The music will sound very strange to the western ears, with its crashing symbols and wailing musets; but one soon realizes how essential it is to the play, how every gesture of the actor is in accord with its underlying rhythm, and how the rise and fall of an empire depend upon its diminishing and crescendo effects.

Our traditional plays are somewhat like your light-operas in form, and are gorgeously tinseled. Performances usually start about 7 P. M. and end around midnight. On occasions, special plays contain many episodes requiring several evenings to unfold the entire story.

Corresponding to the masks of Comedy and Tragedy of the American stage, the Chinese God of the Theater looks down encouragingly upon his actors. Costly incense is offered to him before each performance so that he may approve of the actors' humble efforts.

The property man plays a very important role even though he receives no billing nor recognition. Buildings mountains with chairs, catering to the actors' every comfort, mopping their brows after a tense emotional scene, serving them tea when an intricate vocal selection is sung, he is continually wandering about the stage, yet to the Chinese eyes he is intensely invisible!

Actors' faces are painted to reveal their inner souls, so that you may see them as they really are. Three-cornered eyes with black markings are for villains, chalk-white nose for rogues, blue for obstinacy, and gold for supernatural beings. Heroes and heroines wear straight make-up. When a yellow flag is placed before a player, it denotes he is passing on to the Yellow Springs (Land of the Dead). When a white tassel is worn, the character is no longer mortal but a spirit.

A feature actor must be familiar with hundreds of plays and be able to appear in scores of them, since programs are changed nightly. The star player invariably displays a different gown at every entrance, one surpassing the other in loveliness. The popularity of an idol is measured by the number of his wardrobe trunks.

The Emperor Ming Huang in 760 A. D. commanded the first theatrical performance in his pear tree garden, which subsequently led to the establishment of the Imperial Dramatic Institution, and actors have since been called "Brothers of the Pear Tree Garden."

CONCERNING CHINESE MUSIC

By JEROME D. LAUDERMILK

CHINESE musical history goes back to the remote past. Tradition has it that the Emporer Fo Hi, about the year 3000 B.C. first organized the subject. As is the case with nearly everything else, Chinese music has changed with the passage of time to the point where his canons would no longer be recognizable to the Emperor. Legend says that in 2277 B.C. there were twenty-two writers on the subject of the dance and dance music, twenty-three on ancient music, twenty-four on the art of playing the *Kin* and the *Che* and twenty-five on scale construction.

Like the national music of the Scotch and the primitive music of Peru, the music of China is based, in theory at any rate, upon the pentatonic scale. For practical purposes the vocal and instrumental music of the Chinese have different scales. The scale for the vocal is in the pentatonic with F as the preferred tonic, the scale being F. G. A. C. D. The instrumental musical scale is chromatic, and instrumental accompaniment for the voice is in the vocal scale. Singing is in a nasal sing-song and a falsetto is greatly favored.

Much poetical feeling has entered into Chinese musical theory. As an example, in connection with the above scale, F is associated with "emperor," G "prime minister," "A "loyal subjects," C "state affairs," D "mirror of the world."

This restricted groundwork for musical construction is not so pauperous in its results as one might suppose. Several modern composers in search for new tone combinations have resorted to the same artifice. Debussy, for example, has used the series: C, D, E, F♯, G♯ and A♯. Others have adopted Chinese themes outright when these seemed appropriate, as Weber in the overture for "Turandot." Kelley, in his Aladdin suite, has used as his motif a curious phrase he once chanced to hear in a temple in San Francisco's Old Chinatown. Tschaikowsky has resorted to Chinesing with striking effect in his "Danse Chinoise" of the Nutcracker Suite.

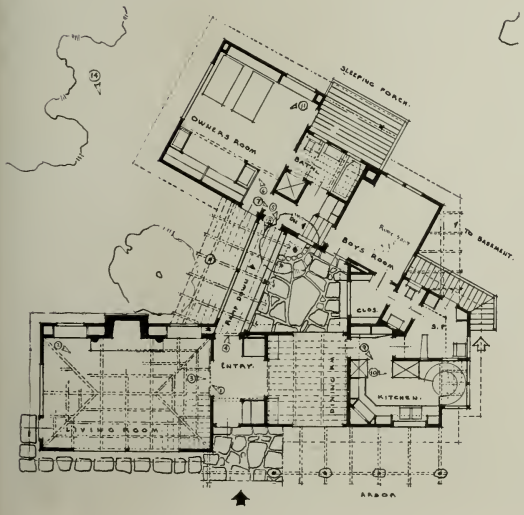
Being a philosophical people and much addicted to theoretical hair splitting the Chinese have carried this tendency to rather fantastic lengths on the subject of tone combinations. This is done according to hard and fast rules. If the final combination of sounds happens to be unpleasant, the fact that the composition conforms to the prescription justifies the result.

Nature, according to the ancient authorities, provided the rules for the construction of instruments of music. These comprise the so-called "eight sounding substances," skin, stone, metal, clay, wood, bamboo, silk, and gourd. The instruments composed of these materials are as unique as the sounds they are made to produce. Skin was the essential part of the *Ti-Boatt,* the *Fu,* the *Ying Ku,* the *Hsuan Ku* and innumerable varieties of the drum and the tambourines such as the *Huai Ku* and the *Ta Ku.* Stone instruments include the *Pien King* composed of tuned jade plates suspended from a frame and sounded with a mallet. Also the *Tzu Yu Hsiao* or panpipes of purple jade. Metal for instruments of the bell type such as the *Yung,* the *Chung,* the *Po,* the *Piao* and the *Chan.* Gongs as the *Lo,* the *Chin,* and the cymbals, *Ho T'ung Po.* Among the clay instruments are forms resembling the ocarina such as the *Hsun* and the *Hiuen,* hollow, cone-shaped instruments with an embouchere at the top and five finger holes, three equally spaced on one side and two on the other. Wood appears as the "bones" or *P'ai Pan* which was frequently composed of as many as ten rectangular slabs strung on a cord through one end. The *Yu,* or modification of the notched stick rattle, was frequently in the form of a crouching tiger hollowed from a block of wood. A series of saw-like teeth or knobs on the back scratched with a stick produced the noise. The instrument is used in certain of the Confucian ceremonies and as a termination for band music. Wood also forms the bodies stringed instruments and the oboes, such as the *Dee Dah* which is fitted with a metal bell. Bamboo is the material prescribed for the panpipes or the

(Continued on Page 32)

A classical Chinese orchestra may be composed of the following pieces, from left to right: Ti Tzu, Shu Ti, Tao Ku, Chou Ku, Mu To, P'Ai Pan, Ku Chu Kuan and Cheng.

Photographs by Ralph Knowles



THE RESIDENCE OF MR. AND MRS. DOUGLAS McFARLAND

in Oak Pass, Beverly Hills, California

Designed by
DOUGLAS McFARLAND

HARRY W. GINNAVEN, Builder

A close-up of the house shows the country charm and extreme simplicity of the farmhouse atmosphere. The exterior is of natural gray plaster and redwood with eucalyptus posts set on stones. The thatch roof is a swamp reed imported from India, sewed up into strips seven feet long and laid like shingles over heavy roofing paper. While it is chemically treated and warranted fireproof, because of the house being in a closed area, a sprinkler system was installed on the thatch roof portion at the ridge owing to the hazard of brush fires.

In the living room with its open scissor beam ceiling, the walls are covered with grass cloth, the floors are of oak stained black. The simple stone fireplace has a plain concrete mantel. The slanted pitch of the wall on this side of the room provides space for bookshelves and a delightful place for arranging a figure or a vase of flowers. Bamboo blinds shade the windows and the furniture is simple, spare and quiet in character.

Looking toward the dining room across the entry hall, the floor is covered with a matting in brown and tan, the cabinets and half timber have a natural finish and the lighting is indirect. In the dining room one wall is papered with the growing bamboo design. The other three walls are tinted a light green. The furniture in light wood is modern and fits in with the Oriental feeling of the room. The lighting fixture in the form of a Chinese lantern is particularly distinctive.

THE HOUSE OF JEAN DU BOUILLIER AT SANTA BARBARA

Excerpts from a Description by Harriet Green

By ELLEN LEECH

JEAN DU BOUILLIER is an artist of unusual personality as well as varied gifts, unlimited energy and love of change, therefore the house in which he lives and works, with all its appurtenances, bears the imprint of his creative ability. The results are all the more remarkable because in neither case does he manufacture from the foundation. He takes a well built house, refashions, decorates and furnishes it to suit his purpose or his mood, and then, once it is supposedly finished, it is always possible the place may undergo a magical transformation overnight.

The present house, known as the Gardens of Mon, is to outer appearance spacious and hospitable, and proves to be an old house transformed from within. I brought away from it not so much the shapes and colors of things seen as the permeating sense of atmosphere created by personality. It is all in perfect harmony, the old and the new is so skilfully blended. The golden background of all the principal rooms is achieved through much hand labor, since the wall covering is formed of small slats of redwood, cut by hand, glued and pegged to form the desired pattern. The finish requires infinite patience and labor. First the slats are rubbed down with wire brushes and sandpaper, when perfectly smooth they are treated with lampblack rubbed in well, then gold leaf powder mixed with ether is applied, and in the end there is another light coat of lampblack to soften the gold effect. The floors are hardwood, waxed and rewaxed with a black wax until a sense of black onyx is wrought. The design of the wall covering varies in pattern, one showing a surface broken by narrow lattice-like strips of wood applied in close geometrical design, so that the eye is everywhere intrigued by interweaving lines of light and shadow.

The central stairway, marked by its abstract design, of palatial width, rises opposite the main entrance and pauses at mid-ascent for a spacious landing and then divides on either hand for the upward turn. A skeleton door with delicate lotus stalks and buds in wrought iron invites the guest to a room where mirrors are subtly used, opening up deceptive space and extending vistas. There is no deception about the fireplace; it is of novel design but the fire therein crackles invitingly and adds to the flavor of the tea served in fragile china, usually in black and gold. The tea may be an import from China or

Looking into the library, a portrait of Jean du Boullier painted by Serrac de Kiverely hangs over the fireplace. On the left, the skeleton door from the hall has an intricate design of lotus stakes and buds in wrought iron.

India or it may be brewed from the mint leaves gathered from the bed below the dining room windows. The furniture is in the main teakwood, with the chairs and couches covered in velvets and damask. The cabinets of varying sizes, ages and design are Chinese, and much of the bronze is from China; one particularly fine piece is from the Temple of Foochow. The rugs are Chinese, beautifully old.

The kitchen is a distinct camouflage but it is workable, as is proved by the dinners cooked therein, which introduce dishes "fit for the Gods," Oriental or otherwise. The walls and all doors are of redwood, plain, but treated and polished until the full beauty of the grain is developed. The base of the sink and the cupboards are done with gold lacquer, and the top of the sink glows in old ivory. Gold Buddhas uphold the shelves on which are treasured old China pieces, including a number of famous old Chinese teapots.

A portrait of the artist, owner and maker of the house, painted by Serrac de Kiverely, now of Beverly Hills, hangs in the library, but to know Jean du Bouillier it is necessary to read his poems, the latest volume of which is out this month, titled "Patterns of Dreams" and which includes "Dream Patterns, Garden Patterns and Flower Patterns." One critic says "His poems are not measured with meticulous care until the image droops into grammatic oblivion, and yet they have the happy faculty of attracting the complete vision to the reader."

The velvets of John du Bouillier, their inception and development, makes a story in itself. As he builds a house, so he does the velvets: He takes the fabric of his velvet in its pristine state from Lyons, the finest quality those famous looms can supply. It comes to him uncolored and unbleached. All that lies between that condition and the final perfection of color, sheen, unique design and marvelous uncrushability — Jean du Bouillier supplies with his secret knowledge, skilled hands and artist's eye and imagination. These velvets are in lengths of four, five or six yards, no two ever alike. Color, sheen, pliancy — these are the qualities that amaze by their perfection. Shimmering, shadowy, gorgeous fabrics in harmonies and subtleties and audacities of coloring that Nature has perhaps suggested but can scarcely rival. No crude glitter of metal-weighted fabric here, but the sheen of moonlight on rippling water, of sun-soaked autumn foliage, of iridescent butterfly wings, of intricate frost-work overlaying the tenderest spring green, or the silvered pink of the underside of a La France rose petal.

The story of their creation reveals years of artistic apprenticeship; secrets of color learned from Indians in New Mexico; pilgrimage to India; endless experiments with chemical combinations and processes; ingenuity, inspiration and skill finally yielding the perfect product. These velvets have appeared on the screen in many costumes, and Kay Francis was particularly lovely in fabrics by Jean du Bouillier in her very popular picture, "Stolen Holiday."

Above, a view of the kitchen with its interesting and unusual Chinese things. On the right, a very old cabinet on a hand-made base emphasizes the structure of the wall.

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Adrian Wilson Architect

Three views of Redwood home by Richard J. Neutra, Architect: O. Winkler, Assistant.

A MODERN CHINESE OFFICE

The Chinese influence on modern design is shown in the private office of Mr. Y. C. Hong, created by Miss Honor Easton. Mr. Hong is a busy and successful Chinese attorney in Los Angeles. The problem in the design of his suite of offices in the new Los Angeles Chinatown was to combine a Chinese character appropriate to its location with a straightforward modern treatment fitting to its use as an efficiently operated professional office.

A watercolor painting of "Confucius as a Justice" by Tyrus Wong, over the mantelpiece, dominates the room. Deep rich color, harmonizing with the volumes in the open bookshelves, gives an air of restfulness and luxury.

All the furniture is of special design and is made of birch finished in a natural warm tone. The owner's name in Chinese characters forms a decorative medallion in low relief on the front of the desk. The desk lamp is made from two glazed bamboo tile sections set on a carved walnut base with a shade of finely split bamboo. Heat is provided by an electric element set in a mantel faced with dark red marble.

A great red lacquer bed, which once belonged to a mandarin, was brought from China and put in a dressing room at Pickfair, the home of Mary Pickford. Surrounded by every conceivable invention in modern cupboards, it sometimes serves as sleeping quarters for a guest.

HIGH NOTES

(Continued from Page 5)

could be paid Miss Lawrence than this opportunity of establishing herself as a peer of the dramatic sopranos who have sung this role.

When the San Francisco Company appears in Los Angeles, during the second week in November, the repertoire will be a carefully balanced choice of the operas heard in the North. There will be two Italian operas, Rigoletto and Il Trovatore, the French Manon, and the two German operas. As usual, the local management is confronted with the problem of filling the six thousand seats of the Shrine Auditorium on practically five consecutive nights. Times being what they are, one can see that it is not wise to try to tempt the townsfolk with novelties. The dismay of the box office which followed Elektra and Pelleas last year proved that an unknown opera is too delicate a vehicle to carry the huge overhead of the auditorium. Given an opera house with reasonable seating capacity, Los Angeles audiences, too, probably could relax sufficiently to support and enjoy a more varied opera fare. But the yearly struggle to substitute the Shrine for an opera house makes almost superhuman demands on the executives who guide this phase of the Southland's musical destiny.

Strictly in tune with the note of conservatism sounded by Los Angeles, Pasadena's choice for a production in their Civic Center on November 8 is the Barber of Seville. The Pasadenans are entrenching themselves still further by the announcement that Rosina will be sung by Lily Pons — the diminutive artist whose drawing power is one of the strongest financial bulwarks known to impresarios in California.

During the performance of Rigoletto, scheduled for Los Angeles and San Francisco, there will be incidental dances by the corps de ballet of the San Francisco Company. It is unusual for an opera association to give particular significance to the dance and, during the entire year, to keep intact its ballet, including artists and ballet master. Two years ago, however, the San Francisco Opera Association contrived to establish its own permanent ballet corps.

William Christensen, a young Danish American artist, was appointed ballet master and choreographer and his group of dancers was chosen from the talented young people of the city. Immediately he set about developing their abilities, and since its beginning there has been practically no change in personnel. The activities of the ballet have been enlarged to include a school maintained by the opera association. At the present time there are three hundred students from different parts of the country enrolled. While the plans for the young dancers merely include daily lessons in supervised classes, they are allowed to participate when large ballets are used in some particular opera, and they are given the privilege of understudying the principal artists during rehearsals.

Quarters for the permanent ballet have been established in a building just across the street from the San Francisco opera house. Here are located rehearsal rooms, dressing rooms and offices for the secretaries and all of the permanent staff. At the close of the opera season, the ballet goes on tour throughout the country in a varied series of concert programs. The presence of the permanent ballet and its school justifies still further the Californian's tribute of gratitude toward the San Francisco Opera Company — one of the three outstanding opera associations in this country.

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State of California } ss.
County of Los Angeles }

Before me, a notary public in and for the State and county aforesaid, personally appeared Jere B. Johnson, who, having been duly sworn according to law, deposes and says that she is the owner of the California Arts & Architecture and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Jere B. Johnson, 2404 West Seventh St., Los Angeles.

Editor, same.

Managing Editor, same.

Business Manager, same.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is.....(This information is required from daily publications only.)

JERE B. JOHNSON, Owner.

Sworn to and subscribed before me this 28th day of September, 1939.
(Seal) ALBERT E. KLAWITTER.
(My commission expires November 20, 1939.)

CONCERNING CHINESE MUSIC

(Continued from Page 24)

Yen and the *Ku Chu Kuan,* and also for flutes, which had from three to six holes. The popular flute, or *Ti Tzu,* had six holes for fingering and a seventh covered with thin membrane for modifying the tone. A curious form of the six holed flute, the *Tche,* has the embouchers in the middle and the holes in groups of three at each end. The instrument is played somewhat in the attitude of a man gnawing a bone. Reconstructions of the instrument give a chromatic scale from E to A♯. Bamboo also composed the pipes for the *Cheng,* which will be considered later. Silk was the appropriate material for stringed instruments of the zither type, such as the *Kin* and the *Che,* the *Sam Yin,* or three stringed lute, the *Yue Kin,* or moon guitar, and the *Ur Heen,* or two stringed fiddle. Gourds enter into the fabrication of the musical instruments as the resonance box for the *Cheng* (pronounced shung). The *Cheng* consists of a cluster of upright bamboo pipes with free reeds. The pipes are fastened into a hollow gourd which at one side has a mouthpiece somewhat like the spout of a kettle. The instrument, which in some forms has a tone a little like that of a mouth organ, is played by sucking air through the pipes, the exact opposite of most wind instruments.

A typical orchestra consisted of the following instruments: The bell, panpipes, *Chung,* the *P'ai pan,* kettle drum, rattle drum (*Tao Kou*) and two flutes.

Like everything else "good," good Chinese music is really good and sometimes the neat finale of a Chinese number may come as a stimulating change to some of our long-drawn-out orchestrations.

CHINESE PLANTS IN AMERICA

(Continued from Page 13)

are unrivaled for high literary quality and horticultural interest. Farrer died of hardships and exposures in the Himalaya Mountains early in the 1920's. Capt. Kingdon Ward, still collecting, has led a number of expeditions into China and Tibet.

The late E. H. Wilson of England, known as Chinese Wilson, was sent to China in 1899 by the great English nursery firm of Veitch & Sons, principally to bring back seed of Davidia inviolucrata (the dove tree). A specimen of this tree flowered in the grounds of the Huntington Botanical Garden and the flowers were exhibited at the Spring Flower Show in Oakland recently. When Wilson went to China there were people who believed that all the Chinese plants of any value already had been found and introduced. He brought back about 3,000 more, and it is to the labors of this man that we owe so much. It would be impossible to give even a small list of what he introduced. The Regal Lily is one of them. He was unfortunately killed, together with his wife, in a tragic automobile accident near Boston a few years ago, being, at the time of his death, keeper of the Arnold Arboretum. Much of the present plant exploration work is being carried on in China by Dr. Joseph Rock and Capt. Kingdon Ward.

A partial list of plants introduced from China includes the following: Roses, Peonies, Wisteria, Forsythia, Lilac, Primrose, Chrysanthemum, Azalea indica, Azalea mollis, Gingko (Maiden Hair tree), deciduous Magnolia, Philadelphus, Spirea, Berberis, Flowering plums, peaches, pears, etc., Rhododendron, Clematis, Jasmine, Lonicera, Deutzia, Ilex, Trachelospermum, Ligustrum, Hydrangea, Cotoneaster, Pyracantha, Cratægus, Primula, Anemone, Japonica, Peach, Apricot, Orange, Lemon, Grapefruit.

Interior of a Chinese studio in Old Chinatown Lane, San Francisco. Formerly the headquarters of the Chinese Digest, it was also designed by Chingwah Lee as an art gallery and meeting place for writers.

IN A CHINESE HOUSE

(Continued from Page 14)

living . . . with its gaiety and comforting tenderness. The placing of household furnishings is an important part of this ritualistic conduct.

Interior decoration in China has, like its other artistic endeavors, become highly stylelized. Most every decorative scheme imaginable has a definite purpose of symbolic aspect . . . but . . . all to do with creating happiness in accordance with the plan of the "good life." It would require days for my old friend of Soochow to explain the legends and stories suggested by furnishings and decorations which surround him in his "very humble abode". . . a palatial court of fifty-two rooms. His room for study and meditation (library) has an average of three books and about twenty-five figures of deities . . . his five thousand books are kept in a storeroom, waiting their turn to grace his library. Vivid colorings are never used in rooms dedicated to serious contemplation. The furniture in such a room is usually limited to a half bed, a comfortable chair, a stool, a table and a shrine for the statues.

Don't get the impression that the whole of a Chinese dwelling is quiet or somber. It is quite the opposite. A bedroom for newlyweds is a crescendo of brilliance . . . red Chinese lacquer, black lacquer that reflects every ray of light, a bed inclosed in carved teakwood panels, highly decorative hand-embroidered draperies, great vases of flowers, a table for sweetmeats and refreshments, etc.

The fad a few years back of having a Chinese room usually lacked purpose and was therefore short lived. A few, however, were given considerable thought and proved a great source of pleasure, and from numerous inquiries coming to my attention recently, it may safely be predicted that the properly arranged Chinese room will soon become more popular than ever.

It is possible to achieve an exotic atmosphere of refined elegance in building such a room . . . without the gaudy effects often associated with the word "exotic" as defined by set dressers in motion pictures. But . . . first the purpose must be decided upon. Then, by the use of only those things necessary to the purpose and by the use of colors in agreement with the mood desired, you will find the room not only of lasting quality, but a place of refuge, an escape from humdrum and reality.

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On the left, a famille verte jar of the K'ang Hsi period and on the right a san t'sai or three-color bowl of the Ming dynasty. From the collection of Chingwah Lee.

CHINESE ART THROUGH THE BACKDOOR

(Continued from Page 18)

with suggestion of pale, warm pink. Some bronzes retain a silvery sheen, and a few are black in color. The coloration depends to a great extent on the texture, age, and composition of the bronze, as well as on the condition of the burial and subsequent handling. A few have inlays of silver or gold thread or of stones or pigments, but besides its form and engravings, the chief charm may be said to be the color of its "tarnishes." One of the most breath-taking Shang vessels I've ever seen has about a dozen layers of patina which has partly peeled in spots, revealing a shiny metallic surface where it has peeled. The engravings are repeated in each layer of patina, but on the original surface, after twenty-five hundred years of existence, the engravings are as sharp as the spring on a wrist watch!

Bronzes are still being uncovered in China, and these bronzes, mostly of the Shang dynasty, are making their way to Europe and America. A few command fabulous prices, as much as a quarter of a million dollars for a single caldron. As to artistry and technique, Herrle Glessner Creel claimed that they have had few equals and no superior in all the world before or since their own days: "The casting of these bronzes, in the most difficult and intricate forms, causes connoisseurs to gasp; for the most expert craftsmen living today cannot better it with all the resources of modern science at their command."

Two Chinese jars over one hundred years old stand on bisque colored pedestals. The figures are painted in subdued colors against a gray white bisque background. From J. W. Robinson Company in Los Angeles.

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In the Sunshine House on Treasure Island at the San Francisco Exposition, the kitchen which is all-gas has two novel features: the automatic time clock to control the "certified performance" gas range is installed on the wall, separate from the range itself, giving more convenience; and the sliding wall panels between the kitchen and dining room convert the tiled work surface into a buffet or dining counter. In this well-planned kitchen, the food moves logically from storage space to the gas refrigerator to the sink to the gas range. Sunshine House is equipped with gas for heating and water-heating as well.

Frigidaire Electric Heater

Meeting a definite demand for a table top electric water heater with two heating elements, Frigidaire Division, General Motors Sales Corporation, announces the addition of a heater of this type to its present electric water heater line.

As with the Frigidaire single heating element table top model, the new water heater will have a thirty-gallon galvanized tank of copper-bearing steel electrically welded. A white Dulux finished steel cabinet encloses the galvanized tank, with a stainless porcelain top providing additional work space when the heater is installed in the kitchen. The base is recessed to provide ample toe room. Heating units are of the immersion type for rapid transmission of heat directly into the water, and water temperature is automatically controlled with immersion type hydraulic thermostats of double pole construction with silver contacts of the quick, durable make and break type.

New Glass Absorbs Heat, Reduces Glare

Complete information on aklo heat-absorbing glare-reducing glass is available in pamphlet form from Libbey-Owens-Ford Glass Co. Aklo, which transmits a high percentage of sunlight while absorbing a proportionate share of solar heat, has the special property of low co-efficient of expansion, which protects it from thermal shock in sudden changes of temperature. Aklo is expected to find increasingly wide use in industrial and commercial buildings, schools and hospitals.

Save the Blueprints

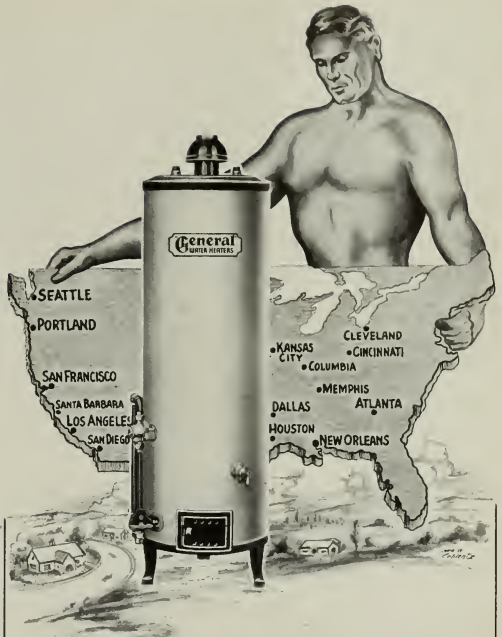
Architects will be interested in a new edging machine which applies a slim strip of white cellulose tape to the edges of blueprints and working drawings, thereby helping to keep them in good condition. The tape is sealed instantly without water or heat and is not subject to shrinking, curling or buckling. Sheets edged with this special tape can be filed without danger of sticking together. "Scotch-edged" drawings have been put through blueprinting machines up to 350 times without the tape showing any signs of deterioration. The Scotch Edger and Scotch Edging tapes are products of the Minnesota Mining & Manufacturing Co., Minneapolis.

The Inside of Water Heaters

Architects and contractors may get the inside story on the manufacture of fine high grade water heaters through the interesting and highly educational film, "Turn on the Heat," just released by the General Water Heater Corporation of Burbank, California, and which R. H. Hinckley, sales manager, announces will be shown in the Pacific Coast area and east as far as Ohio in the north and the Atlantic Coast in the south.

"We want every architect and contractor to become familiar with the precision and craftsmanship which goes into the making of a better grade heater, as well as the materials and equipment which result in more hot water, longer life of the heater and lower gas bills to the consumer," Mr. Hinckley said.

The ace cameraman who shot the scenes was none other than Joe Martinelli, who just completed the location shots on "Stagecoach." Directing was Gunther von Fritsch, former director of "March of Time" and the famous Pete Smith "Shorts." Principals were Ed Cassidy, Don Brody and Rush Hughes. Mr. Hughes also handled the narration on the plant sequences. M. Hawley Mertz, account executive of the Crippen-Crosby, Inc., advertising agency, supervised the making of the film, which was produced by Ben Hersch and his assistant, W. Karri Davies of the General Film Company, producing unit for Universal Pictures. Information regarding this educational film may be obtained from the General Water Heater Corporation, Burbank, California.



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OUR CONTRIBUTORS

Mr. Chingwah Lee is editor and publisher of the *Chinese Digest*, a monthly magazine in English devoted to the dissemination of articles on the literature, philosophy, art and drama of China; is manager of the Chinese Trade and Travel Bureau which annually takes an average of fifty thousand sightseers through San Francisco's Chinatown; and is owner of one of the finest collections of Chinese objects of art in California. At present he is organizing a China Cultural Society to stimulate interest in the study, utilization and enjoyment of Chinese art and culture.

Mr. William Ament is the head of the English department at Scripps College at Claremont, Calif. He has recently returned from a year at Yenching University in China.

Mr. Jerome D. Laudermilk is research associate in geochemistry at Pomona College, Claremont, California. He is well known as a contributor to *Life* magazine as well as to various scientific journals, European and American. He has himself made many of the instruments named in this article.

Mr. Hugh Evans has been prominent in the development of Los Angeles. He was for many years a prominent subdivider. His private gardens in Santa Monica have been an attraction to lovers of flowers for many years. It was this fact that led him to go into the nursery business. He has taken many trips into the Pacific Islands and has himself imported many new species of plants into this country.

Sylvester Davis is the *nom de plume* of a Hollywood writer who wishes to remain unknown.

Honorable Wu is well known on the American stage. At the present time he is working in pictures. Before going into motion picture work he spent many years on the vaudeville stage. He toured the United States and Europe with his own show, which was billed as "The Honorable Mr. Wu." Mr. Wu assisted James Zee-Min Lee in the organization of the Chinese Drama League which was organized for the purpose of producing "The Yellow Jacket," a play which was put on with an all-Chinese cast for the benefit of Chinese Civilian Relief.

Mr. Raymond Cannon, motion picture author and director, is the public relations director of China City in Los Angeles. In his article on Chinese interiors, Mr. Cannon writes, not as an expert, but as an observer of things Chinese.

Mr. Roland Got has worked in several motion pictures, "Good Earth," "Night Hawk," "Extortion," "Rainbow Pass," and in several plays, among them "The Yellow Jacket."

Mr. Marshal Ho'o is the president of the Federation of Chinese Clubs in Los Angeles.

Mrs. Grace Norman-Wilcox is an authority on Oriental subjects and at present is engaged in writing a book on Chinese pewter. An article entitled "Thanks to the Chinese" was published in the March 1938 issue of California Arts & Architecture.

Mr. S. MacDonald Wright, state director of the Southern California Art Project, formerly the Federal Art Project, is almost equally well known as a painter, a writer, and a teacher. As a young man he and Morgan Russell startled the artistic world with the Synchronist Movement, which they started in Paris just before the war.

Speaking Chinese and Japanese, as well as several European languages, Mr. Wright's knowledge of Oriental art is most profound. It has influenced his work to a great extent. His paintings, noted for their marvelous draftsmanship, rhythmic composition and rich luminous color, are to be seen in the leading galleries of Paris, London, New York and Milan.

Mr. Wright is well known as a writer, and has on occasion produced plays. He has taught and lectured in Paris, New York, Chicago, San Francisco and Los Angeles.

Mr. Tyrus Wong, who painted the cover for this issue of the magazine, is one of the finest artists on the Pacific Coast. He has exhibited at the Chicago Fair and at the New York Fair. His drawings have been published in *Asia* magazine. He won the 1936 annual award of the Foundation of Western Art in Los Angeles. The Honolulu Museum of Fine Arts owns one of his etchings.

Mr. Chee Chin S. Cheung Lee is a San Francisco artist. He was graduated from the California School of Fine Art in San Francisco. His paintings have been shown at the San Francisco Museum of Modern Art, the Foundation of Western Art in Los Angeles, and many other places.

Mr. Keye Luke is one of those versatile people who abound in Hollywood, at once actor and artist. In addition to being a successful free lance commercial artist his fine art work has been exhibited at the Ebell Club, the Assistance League and the Foundation of Western Art, all in Los Angeles. His work has also been shown in Seattle and San Francisco. Two of his paintings are to be found in the private collection of Mr. L. M. Joslyn in Bel Air, California.

Mr. Gilbert Leung is a graduate of the School of Architecture at the University of Southern California. He has exhibited at the San Diego Museum of Fine Art. He won the sculpture prize at the Los Angeles County Fair in 1936.

Mr. Jade Fon has exhibited in the San Diego Museum, the Los Angeles Museum, the Santa Fe Museum and Palace of the Legion of Honor in San Francisco. He was in the Theodore Modra Memorial Show in 1938. He is a member of the California Watercolor Society and of the Santa Cruz Fine Arts Society. His pictures are to be found in the private collection of Dr. Ginsberg, the Hatfield Galleries, Glen Lukens, and the University of Arizona.

His prizes include Second Prize for Watercolors, Museum of Science and Art, Flagstaff, Arizona, 1936; Honorable Mention, Los Angeles County Fair, 1936; First Prize, Tucson Fine Arts Society Show, 1936; First Prize for Watercolors, Santa Cruz, 1936; First Award, Laguna Beach Summer Show, 1937; First Award, Tucson Fine Arts Society Show, 1938; Purchase Prize, Beverly Hills High School, 1938.

Mr. Dong Kingman was born in Oakland. He went to China and attended school in Hongkong many years. It was while there that he discovered and developed his talent for watercolor painting, working under a native art teacher who had studied in Paris. Later Mr. Kingman studied for a short time at Lignan University in Canton.

He won the first prize in the San Francisco Art Association's second annual exhibition held at the Museum of Art. He has exhibited in the Palace of the Legion of Honor in San Francisco, the deYoung Museum, the San Francisco Museum of Art, the San Francisco Art Center, and the art gallery of the University of California at Berkeley. An exhibition of Mr. Kingman's own work was held January 16, 1938, at the Oakland Art Gallery.

Mr. Milton Quon, who did the lettering on the cover, is trained primarily in commercial art and design. He has designed for Bullock's, Ice Follies, Sardi's, Eastern Columbia Outfitting, Allied Artists, Inc., the Los Angeles *Examiner*, and Buchanan & Company. He won the Latham Foundation International Poster Contest in 1939.

Mr. Quon studied at Chouinard Art Institute, after graduating from the Los Angeles Junior College. He has exhibited at the Los Angeles Museum.

Mr. George Chan has been educated in both China and the United States. He attended Canton University for five years and the Otis Art Institute for four years. He is a teacher of the Chinese language at the Chinese Congregational Church in Los Angeles. He maintained a studio in Los Angeles which unfortunately was recently destroyed by fire. At present, work of his is being exhibited at the San Francisco Fair.

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FHA ENLARGES SMALL-HOME FINANCING PLAN

By WILLIAM O. HARRIS

As recent as twenty-five years ago families wanting to own homes of their own deferred purchases until they had saved sufficient to make a large down payment or even the entire amount of the purchase price. As a result, home ownership by persons of small income was unusual.

Even ten years ago the required down payments often amounted to one-third of the purchase price; the deferred payments mounted so steeply and commanded such high rates of interest as to make ultimate home ownership difficult, if not impossible, for persons whose entire savings were needed for the down payment.

In the past many persons who would now be considered good credit risks never enjoyed the security, comfort, and pleasure of their own homes, and remained renters throughout their entire lifetime. But this is no longer necessary for the simplified financing plan of the Federal Housing Administration which was put into effect in September of this year provides the lower-income groups with a home-financing plan within their ability to pay. This plan makes home-ownership available to persons with incomes as little as $900 to $1500 annually. It will enable such families to build or have built for them soundly constructed houses in areas that do not fully meet the requirements of other phases of the FHA program, particularly where building codes and neighborhood and zone restrictions, as well as land planning requirements, are less exacting. Its greatest use will probably be found in the smaller cities and towns and in those places where land values are relatively low.

Following is an outline of the plan as it stands today:

The maximum amount of loan which the FHA may insure under this Title I plan, as it is legally called, is $2,500, and the period for repayment may be for as long as fifteen years.

The borrower must be the record owner of the land upon which the house is to be built, or hold the land under a lease having a term of at least thirty years to run from the date of the note, except in the case of lease from the United States Government which must be for an irrevocable term of at least six months beyond the maturity of the loan.

The borrower must establish to the satisfaction of the insured institution that, in addition to the Title I loan, he will have an investment in the property, when completed, of an amount equivalent to five per cent, or more, of the appraised value of the completed property, as determined by the lending institution. Such investment may be in cash, in the land, or in an equity in such land.

The proceeds of this type of loan must be expended exclusively in erecting a new dwelling structure that should be ready for occupancy when completed.

Security for the loan shall be in the form of a duly recorded, acceptable, first lien upon the ownership or leasehold interest in the land and buildings.

Plans and specifications, while not required in as complete detail as under Title II, must be sufficiently complete to permit the lending institution to make its appraisal from them. These, together with the "Certificate of Conformity" giving such pertinent information as is necessary to determine eligibility, should accompany the borrower's application.

The insured institution must appraise the property covered by the loan, including the land and proposed structures, and will certify such appraised value to the FHA. For this service the insured institution may charge $10 in addition to other permitted charges for title, recording, and insurance.

A fee of $10 is required by the Federal Housing Administration which must accompany each Certificate of Conformity to cover the cost of examination by the FHA. In the event the transaction is disapproved by the Federal Housing Administration this fee will be refunded to the borrower.

Let's take a hypothetical case and see how it works. We will assume for easy figuring that the house to be built will cost $2,000 and the lot is valued at $400. This means that one must have an equity of at least $120 in the lot or that much cash to put into it before the FHA can insure the loan to construct the house. It must be remembered that the $2,000 must be expended only in the construction of the house; none of the proceeds of this loan may be used for the payment on the balance of the amount due on the lot or for other purposes.

The $2,000 loan which the Federal Housing Administration insures becomes a first mortgage, or other acceptable first lien against the property, and repayment may be arranged for at the rate of approximately $8.36 for each $1,000 of loan, or in this case about $17. These payments include payment to principal and interest. They do not include taxes, assessments and insurance as under the Title II plan.

The payments as quoted in this article are on a fifteen-year basis; if one should want to pay the loan off in a shorter period the payments would be correspondingly higher.

THE CALENDAR

ANNOUNCEMENTS of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CLAREMONT COLLEGES announce a lecture series at Bridges Auditorium, Claremont. The current event is the Personal Opinion of Vincent Sheean, foreign correspondent and author, given November 14.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College offers the following programs: Paula LeCler, International News correspondent, speaks November 7 on "Nazi Germany and Her Neighbors," followed on November 14 by Senator Gerald P. Nye of North Dakota, speaking on "Preparedness for Peace." Malbone Graham of the University of California at Los Angeles discusses "The Problem of Neutrality for the United States" November 21, and James T. Williams, Jr., former editor-in-chief of The Boston Transcript, is heard November 28 on "The Challenge of the Pacific's Naval Defense and the Future of the Philippines."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Series, presents the winter course of illustrated lectures at the Civic Auditorium, Pasadena, and at the Wilshire Ebell Theater, Los Angeles. At Pasadena, November 16, Edward Tomlinson, authority on South America, brings his lecture with pictures on "The Other America."

ONEONTA CLUB sponsors a course of lectures at the Senior High School Auditorium, South Pasadena, which offers Paula LeCler, International News commentator, November 16.

UNDER Special Events, sponsored by Elmer Wilson at the Civic Auditorium, Pasadena, are a lecture by Lin Yu-tang, "My Country and My People," November 17; a debate, United States Senator Robert M. LaFollette versus Congressman Hamilton Fish, December 4.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, offers a course of Sunday afternoon free lectures at 3 p.m., opening November 4 and continuing each Sunday through March. Lectures include talks on the American Indian, Southwestern and California subjects.

CLINIC AUXILIARY of the Huntington Memorial Hospital presents Alexander Woollcott in "The Invisible Newspaper," Saturday night, December 9, at the Civic Auditorium, Pasadena. Mr. Woollcott did a special series for the British Broadcasting Corporation in England this summer.

WORLD AFFAIRS ASSEMBLY is held November 18 at the Vista del Arroyo Hotel, Pasadena. Reception in the lounge, 6:30 p.m.; formal dinner, 7 p.m.; program of talks, 8:30 p.m.

UNIVERSITY OF CALIFORNIA, Extension Division, provides programs: on November 7, "Polynesia, A Tale of Tahiti," filmed by Herbert Knapp, story of an American couple's dream vacation; November 21, "Indians of the Southwest" presents color picture of Gallup, N. M., inter-tribal Indian ceremonies. Both at Royce Hall Auditorium, U.C.L.A. campus.

BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, Los Angeles District, sponsors a series of lectures at the Embassy. Gerald Wendt is heard, November 21 at 8 p.m., discussing "Science Challenges Society." On December 16 Brother Leo speaks at Thorne Hall, Occidental College; his topic is "The Color of Life."

CARMEL FORUM opens the season with a talk by Louis Adamic at Sunset Auditorium, November 9. The Forum holds a joint meeting with the Carmel Parent-Teacher Association, November 17, this being a Town Hall meeting, presenting both sides of the question, "Should the United States Assist in Effecting World Peace and in Guaranteeing It in Europe and in the World?" Speakers are Dr. Phillip W. Buck of Stanford University and Dr. Lawrence Reno of the University of California.

JUNIOR LEAGUE of San Francisco gives a Toy Ball, December 19, at the Fairmont Hotel for their charities. The affair is a supper dance and floor show in which the members of the League dance and sing. Each guest brings a toy for a child, the women for girls, the men, boys. These to be distributed through the Community Chest and various charity agencies.

Tiles of authentic Spanish designs and Spanish colors are used in a modern way on an entrance in the Union Depot in Los Angeles. Courtesy of Gladding, McBean & Company.

CERAMIC ART IN RELATION TO ARCHITECTURE

By RALPH HALL

CERAMICS in any form, no matter what its age or purpose, always holds a great fascination for layman and collector alike. This is indubitably because the story of its first discovery lies buried in the distant past.

There are many stories regarding the way in which the ceramic art was first discovered. One of these is that perhaps more than 50,000 years ago some stone-age ancestor found that clay, the moist earth of the river bank when heated in the camp fire for a considerable period became a hard, durable substance, also that when he plastered his crude hut of boughs with this same material the sun dried it and made his home waterproof.

It is difficult to say just when burned clay made its first appearance in relation to architecture but from the first attempt to make his shelter waterproof by plastering it with mud to the manufacture of sun-dried brick, man made advances toward a ceramic architecture.

In the Tigris-Euphrates valley sun-dried bricks were faced with burned enamel bricks which although being thicker than tiles as we think of them, were comparable because of the fact that they were a decorative veneer. The ancient Assyrians in the great palace of Sargon at Khorsabad faced their ponderously thick walls with burned bricks relieved by vertical reeded designs while the archivolts and soffits of the entrance arches were veneered with blue, white and yellow tiles.

The ancient Persians also, in adapting the models left them by the Babylonian-Assyrian peoples, made excellent use of enameled bricks. A magnificent series of mural panels in low relief and enamel from the palaces of Susa are now in the ceramic collection of the Louvre, the most celebrated being the famous Lions Frieze.

We also find considerable use of burned clay in the early Greek architecture. On the Island of Crete have been found evidences of an extremely interesting type of ceramic art. Beautiful modeled jars used for the storage of oil and grain, and a variety of large urns and tubs have been uncovered. The gradual evolution from the primitive to a fine climax about the fifth century B. C. after which a gradual decadence set in, produced some of the finest examples of decorative terra cotta urns to be found.

While the Greeks made little use of sun dried or burned bricks, they used burned clay for portions of their structures which were chiefly exposed to the elements. They employed burned clay pipes for water conduits and drains, terra cotta tiles for paving and roofing, and they developed ornamental forms of ceramic revetments for cornices including antifexes and acroteria. The body of these objects was porous and elastic clay with a fine slip applied to the face to receive the incised or painted ornament. By this

(Continued on Page 34)

PERFORMANCES by the Claire Tree Major Children's Theater are sponsored by Mrs. Louis B. Triplett again this season at the Shakespeare Clubhouse, Pasadena. The dates and plays are: November 20 at 4 p.m., "Rip Van Winkle"; December 29 at 2:30 p.m., "Under the Lilacs," by Louisa Alcott; the last play of the series will be "Aladdin and His Wonderful Lamp," February 5.

HOPTON DANCE GROUP, led by Lester Horton, is presented at the Philharmonic Auditorium, Los Angeles, November 3.

LORITA BAKER VALLELY (Mrs. Jack Vallely) discusses world events and reviews new books at Del Monte; Huntington Hotel, Pasadena; Beverly-Wilshire, Hollywood; Wilshire Ebell Theater, Los Angeles, and Hotel Fairmont, San Francisco.

ARMISTICE DAY, November 11, is observed by national defense units in southern California in various ways. In Los Angeles the Army and Navy Ball is revived at the Biltmore after being allowed to lapse for several seasons. At Huntington Beach the annual Orange County Armistice Day Celebration is held, November 11 and 12. Brawley celebrates at Plaza Park; and Dinuba sponsors a rodeo, November 11-12.

HEMET announces the "Utility Turkey Show," November 23-26, which includes horse shows, parades, home economic exhibits, musical programs, contests and mounted games.

SEA SCOUT RENDEZVOUS, November 24-26, Newport Harbor. Cantonment of 100 Sea Scouts from five western states. There are land and water drills, life-saving drills, contests of skill in beaching boats, rigging life lines, and signaling. Sea Scout is the marine equivalent of Boy Scout.

ELECTRICAL SHOW, the seventh annual, may be seen at the Federal Housing Building, Balboa Park, San Diego, November 28-December 3. Demonstration of electrical science, show of electrical equipment, entertainment and prizes. In conjunction is the Christmas Tree Lane, Balboa Park, shown through December.

ALL NATIONS FESTIVAL is held at the House of Hospitality, Balboa Park, in San Diego, November 4, and introduces music, songs and dances of different nations.

SOUTHERN CALIFORNIA FALL FLOWER SHOW at the Fannie E. Morrison Horticultural Center, Brookside Park, Pasadena, November 2, 3, 4, 5.

THANKSGIVING ROSE SHOW is presented at Balboa Park, the site of San Diego's two expositions, November 25, 26.

JUNIOR LEAGUE of Los Angeles again offers the Tuesday salon teas during the winter season. November 21 is the date of the first tea in the Bel-Air home of Mrs. Alphonzo E. Bell. Theodore Dreiser is the guest speaker. The Junior League Convalescent Home benefits by these functions.

FOUNDERS' TEA, an annual event at the Pasadena Home for the Aged, is held November 8 at the Home. Pasadenans, members of the senior and junior boards of the Home, sponsor the tea. Founded through the generosity of the late Mr. and Mrs. William A. Scripps, their daughter and son-in-law, Mr. and Mrs. Frederick William Kelloqg, are interested in the institution and its welfare.

MEMBERS of the East Bay Children's Theater Association announce the winter season of plays at the Women's City Club Theater, Oakland. In addition to offerings by local groups there are two presentations by a New York company, called Junior Programmes, Inc. The season opens Saturday, November 11, with "The Princess and the Swineherd," a narrative ballet based on the Hans Christian Anderson legend. This is followed on February 3 by a group of Everett Glass playlets, "The Little Red Hen," "The Owl and the Pussy Cat," "The Friendly Bee" and "Hallowe'en," presented by a group of University of California students under the direction of Edwin Duerr. March 2, Piedmont High School will present Millis Caverly's "The Mystery of Goodacre Farm," and on March 30 the opera "Bumble Prince" is offered. Fremont High School students, under the direction of Beatrice Burnett, produce Josephine Peabody's "Pied Piper of Hamlin."

LAS MADRINAS announce the seventh annual Charity Ball at the Biltmore Hotel, Los Angeles, December 8. Proceeds from the function will go to the Convalescent Home of the Children's Hospital.

NAVY BALL is held at the Fairmont Hotel, San Francisco, November 10.

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OCCIDENTAL COLLEGE PLAYERS present "The Crime at Blossoms," by Mordaunt Shairp, in Thorne Hall, November 9. The play is a satire on the morbid interest of thrill-seekers at the scene of a crime.

COLLEGE WOMEN'S CLUB, sophomore section, of Pasadena, hold the current meeting November 28 when Mrs. Pottinger of the Pottinger Gallery on Green Street speaks to them of art collections, prints and etchings.

PAUL POSZ announces productions for the winter season at the Memorial Opera House, in San Francisco, including six lecturers, a dancer, and a singer, as follows: Vincent Sheehan, correspondent and author, "Personal Opinions," November 10; Dr. Lin Yu-tang, "The Importance of Living," November 13; Alexander Woollcott, "The Confessions of a Dying Newspaperman," December 17; Alfred Duff Cooper, former First Lord of the British Admiralty, "The Survival of Liberty in the World We Live In," February 4, and Mlle. Eve Curie, "The Magic of Radium," March 4. Mrs. Eleanor Roosevelt speaks April 4 in addition to the above. Jeannette MacDonald makes her first concert appearance in San Francisco, April 19. Agna Enters, the well-known dancer, appears Sunday afternoon, March 24, at the Curran Theater.

DOROTHY CRAWFORD, famous monologist, is heard in Carmel at Sunset Auditorium, the evening of November 19 under the auspices of the Polish Relief Commission, of which Mrs. Vernon Kellogg is local director.

DOROTHY LIEBES, director of Decorative Arts for the Golden Gate International Exposition at San Francisco, is the speaker at the general meeting of the Carmel Woman's Club, November 6.

EQUESTRIAN ASSOCIATION of Monterey County has been formed with the purpose of bringing polo and equestrian events into a class within the reach of everyone. Henry Porter Russell is chairman, Lester Stirling of Salinas, vice chairman, and associates are Mrs. Muriel Vanderbilt Phelps, Major C. H. Gerhard and Eric Tyrrell-Martin. The polo season is open at the Del Monte Polo Grounds and a four-period polo game starts at 1:45 p. m. each Sunday, continuing to the second Sunday in April. The game is followed by various events connected with horses and the public is invited to participate. At 3:15 p.m. a polo game of six periods is played.

ARGENTINITA brings her Spanish Ensemble in the old and new dance numbers for which they are known to the Philharmonic Auditorium, Los Angeles, Thursday evening, November 23.

NINE O'CLOCK PLAYERS continue the fall production of "The Vinegar Tree," by Paul Osburn, through November 4 at the Assistance League Playhouse, Hollywood. The leads are played by Natalie Tatum and Mrs. John Byers. The men in the cast are volunteers from the professional stage who contribute their services. Coffee is served during intermissions.

MUSIC

OPERA SEASON at Los Angeles opens Monday evening, November 6, at the Shrine Auditorium. In "Rigoletto," the opening performance, Lawrence Tibbett, Lily Pons, Frederick Jagel, and Norman Cordon are heard. "Die Walkure," November 7, features Kirsten Flagstad, Lauritz Melchoir, Kathryn Meisle, Julius Huehn, and Norman Cordon. Marjorie Lawrence makes her Los Angeles opera debut in the role of Brunnhilde. "Otello" is given November 9 and has Giovanni Martinelli in the title role, Elisabeth Rethberg as Desdemona, and Lawrence Tibbett as Iago. "Tristan und Isolde," November 10, brings again Lauritz Melchoir and Kirsten Flagstad in the title roles. "Manon" is the closing opera of the season, November 11, and offers Tito Schipa, Richard Bonelli, Norman Cordon, Andre Ferrier and George Dehanovsky. Bidu Sayao, Brazilian soprano, makes her local debut in the title role. The season is presented by the San Francisco Opera Association, under the general direction of Gaetano Merola.

AT PASADENA the San Francisco Opera Company, directed by Gaetano Merola, presents "Barber of Seville" at the Civic Auditorium, under management of Elmer Wilson, November 8. The principal roles are sung by Lily Pons, Nino Martini, Richard Bonelli, Salvatore Baccaloni, Norman Cordon, and Ludovico Oliviero.

CARMEL MUSIC SOCIETY announces the programs for the Winter Series:

November 22, Ballet Caravan, under the direction of Lincoln Kirstein.

January 13, San Francisco Trio of violin, cello and piano, appears with Lawrence Strauss, tenor.

February 24, Robert Virovai, young violinist.

April 6, Myra Hess, pianist.

All events are presented at the Sunset Auditorium, Carmel.

SAN JOSE CONCERT SERIES, under the Denny-Watrous management, presents Lily Pons, Friday evening, November 3. Ary Van Leeuwen plays the flute obligatos for Miss Pons.

CLAREMONT COLLEGES ARTIST COURSE presents the ninth season of concerts at Mabel Shaw Bridges Music Auditorium, at Claremont, the current event being the appearance of Argentinita and her Spanish Ensemble, November 20. The ensemble includes Pilar Lopez, sister of Argentinita, and a male dancing partner, Antonio Triana, assisted by Carlos Montoya, concert guitarist, and Bogelio Machado, pianist.

ELMER WILSON CONCERT COURSE, Pasadena, continues with the presentation of Favero and Jagel, November 13; Argentinita and her Spanish Ensemble, November 21; Bidu Sayao, South American soprano, December 7; Bartlett and Robertson, duo-pianists, January 22; Robert Viroval, violinist, February 20; Lotte Lehmann, soprano, March 12; and John Charles Thomas, baritone, April 4.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, president of the Music Association sponsoring the events, are offered at the Community Playhouse, Pasadena, on Sunday evenings, usually one each month. The second concert of the season is given by the Brodetsky Chamber Music Ensemble, an organization of 29 string players. Another famous European quartet, the Loewenguth from France, with a noted pianist, Esther Jonsson, will be heard in the third event. Raya Garbousova, great woman 'cellist, appears in the fourth concert; and the Barrere Little Symphony, Georges Barrere, flutist, and thirteen artist players, will give the concluding concert in April.

BEHYMER ARTIST SERIES, at the Philharmonic Auditorium, Los Angeles, lists nineteen stellar events for the season. Three noted singers — Bidu Sayao, South American soprano; Lina Pagliughi, soprano, and Donald Dickson, baritone, are making their local concert debut, as well as Robert Virovai, young violinist. Other well-known names on the list are Kirsten Flagstad, Helen Jepson, Marian Anderson, John Charles Thomas, Lawrence Tibbett and Jan Kiepura. Among the instrumentalists are Artur Rubinstein, Iturbi, Josef Hofmann, and the duo-pianists, Bartlett and Robertson. The dance attractions include Argentinita and her Ensemble of Spanish dancers, the Jooss Ballet, and the Ballet Russe. The annual visit of the San Carlo Opera Company is scheduled for March.

THE ELLIS CLUB celebrated its fiftieth anniversary last year, and will give a series of concerts this season affiliated with the Orpheus Club. The first event is presented on Thursday evening, November 30, at the Philharmonic Auditorium, Los Angeles. Charlotte Boerner, soprano, appears as soloist. Ben Edwards is the new conductor.

PRO MUSICA, Los Angeles Chapter, announces a concert of contemporaries living in southern California, Sunday evening, November 12, at the Woman's Athletic Club, Los Angeles. The composers are Arnold Schoenberg (Verklaerte Nacht), Ernest Toch (Piano Quintet) and Joseph Achron (Five Piano Pieces). Performers are the Kaufman Quartet, Ernest Toch, and Lillian Steuber, pianist.

HOMER SIMMONS, pianist - composer, announces a series of recitals at Los Angeles devoted to the works of Johann Sebastian Bach, opening Monday evening, November 6, 13, 20, 27, and December 4, 11. "Adventures in Bach" is the title of the group of recitals.

SUMMER FESTIVAL GUILD of Santa Barbara announces a Thanksgiving Festival and Ball for Wednesday evening, November 22, at the National Guard Armory. The artists of the concert are Rubinoff and his violin, and Jacques Fray and Mario Braggiotti, duo-pianists, whose program, especially arranged for the evening, includes a Bach fugue, a Gershwin rhapsody, a Debussy nocturne and a Duke Ellington blues number. In addition to his appearance at the concert Rubinoff will conduct the orchestra for several dance numbers.

LOBERO THEATER FOUNDATION at Santa Barbara is inaugurating "An Hour of Music" for Sunday evenings. The opening event is November 5, when Roderick White, Phillip Abbas and Lloyd Browning are heard.

CIVIC ORCHESTRA of Pasadena, Richard Lert, conductor, opens the twelfth season of free concerts at the Civic Auditorium, November 4, at 8:15 p.m. The program will include a piano concerto by Marion Ralston, composer, with Roxana Byers at the piano. Other numbers will be Flotow's overture to "Stradella," the last movement of Brahms' First Symphony, the first and last movements of Beethoven's Sixth Symphony, and the Bridal Procession from Wagner's "Lohengrin."

EUGENE LIST, American pianist, will be heard in recital Tuesday evening, December 12, at the Philharmonic Auditorium, in Los Angeles.

BIDU SAYAO, the soprano of South America, is heard in recital at a Sunday matinee, December 3, at the Philharmonic Auditorium, Los Angeles.

KIRSTEN FLAGSTAD is heard at the Philharmonic Auditorium, Los Angeles, Friday evening, November 17, under the Behymer management.

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ANNUAL BACH FESTIVAL at the First Congregational Church, Los Angeles, is presented Saturday and Sunday, November 18-19. Notable programs have been prepared by Arthur Leslie Jacobs, in which Marcel Dupre, Olga Steeb, Clemence Gifford, the Brodetsky Ensemble and "Cathedral Choir" participate.

SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION announces the probability of opening the season of the Philharmonic Orchestra, November 30-December 1, with a second pair of concerts, December 14-15. Both concerts to be conducted by Bruno Walter. Mrs. Leland Atherton Irish is executive vice president and secretary of the association.

PALOS VERDES SYMPHONY ORCHESTRA is now a part of the life of the Palos Verdes Estates, and rehearsals are held every Monday evening at Malaga Cove Auditorium. The conductor is Maestro Joseph Piastro, violinist. Among the early co-founders are Mrs. Harold Lee Snow, Mrs. Alan Kingman and Henry Wiethase.

ELIZABETH DAVIS, soprano, presents a Jenny Lind concert in the Music Hall of the Woman's Club of Hollywood, November 5. Richard Tetley-Kardos accompanies, and Henry Korn, baritone, and Beverly Reister, flutist, assist. Miss Davis appears in a Jenny Lind costume.

ST. LOUIS SYMPHONY announces a prize contest for a new symphonic work by an American composer. The prize is $1000 and the winning composition will be played at the celebration of the St. Louis Orchestra's 60th anniversary, at one of the final pairs, conducted by Vladimir Golschmann. Manuscripts must be submitted not later than February 1, 1940.

RIVERSIDE OPERA COMPANY, under the general direction of Marcella Craft, announces a season of opera of eighteen performances, including Workshop evenings. Barton Bachman is music director and first conductor. The Riverside Board of Education cooperates financially. The presentation of "Il Tabarro," by Puccini, with Balfe's one-act "Sleeping Queen" and "Tiefland" is anticipated with interest.

OPERA READING CLUB of Hollywood presents Mozart's "Magic Flute" at El Capitan Theater, Hollywood, November 6. The opera reading is sung in costume and the soloists are Alice Mock, Dorothy Sayles, Robert Kidder and Tudor Williams. A chorus from the junior study section of the club, under the direction of Leon Rains, is heard.

CAULDRON SINGERS of Pasadena are now under the direction of Dr. Frederick Vance Evans. Judge Roy Verbeck Rhodes was obliged to resign owing to his duties as judge of the Superior Court. Rehearsals for the midwinter concert are under way.

THEATER NOTES

THE PLAYHOUSE, in Pasadena, now in the twenty-second year of successful production, has good bookings for the winter season. Two plays are presented each month, each running approximately two weeks, with the openings on Tuesday evenings. Matinee on Saturday only, no performance on Sunday. Gilmor Brown is supervising director, and Charles Prickett is business manager. Dates of production are:

To November 11, "Our Town," by Thornton Wilder.

November 14-25, "Kiss the Boys Goodbye," by Clare Boothe.

MEXICAN PLAYERS, functioning in a well-appointed theater in the Padua Hills near Claremont, re-create the lives of their neighbors and ancestors in Old Mexico. Presenting the quaint customs of the Queretaro region of north central Mexico, "Angelita," a comedy continues through November 25. The play is given in Spanish but the action is arranged to make it thoroughly understandable to an English-speaking audience. The play is given on Wednesday, Thursday, Friday and Saturday evenings, and Wednesday and Saturday matinees.

COMMUNITY PLAYERS of Palo Alto, one of the best community dramatic organizations of the State, continue a schedule of productions throughout the year, both on the main stage and in the Workshop.

LITTLE THEATER OF THE VERDUGOS, under the direction of Harrison Ford, is a vital organization, offering worthwhile productions.

ASSISTANCE LEAGUE PLAYHOUSE, Hollywood, schedules "Pardon My Back" for November 29-30, under the direction of Harold Helvenston of the Hinsdell Theater.

WILSHIRE EBELL, Los Angeles, announces "Teacup Tempest," by Jean Marley, opening November 13; a delightful and whimsical story of a gallant old lady. Later in the season, December 12-13, the Catholic Theater Guild, under the direction of Charles Costello, will present "Shadow and Substance," by Paul Vincent Carroll, a legend of the decay of faith in Ireland.

TROUPERS OF THE GOLD COAST, a Carmel organization under the Denny-Watrous management, present Ibsen's "A Doll's House" at the First Theater of Monterey, November 10, 11, 12. Noel Sullivan and Connie Bell carry the leading roles.

THE McGAWS, Emma Knox and Baldwin McGaw, continue their play readings at the Filmarte Theater, Carmel, with "Robert's Wife," by St. John Ervine, November 17. Sponsored by Miss Laura Dierssen.

VALLEY COMMUNITY THEATER at Sherman Oaks announces the opening date as November 6, at 4402 Van Nuys Boulevard. The Van Nuys Woman's Club takes over the theater November 9 for a benefit performance of the first play, "Hardship Preferred."

COMMUNITY PLAYERS of Santa Ana, under the direction of Gladys Simpson Shafer, are in the twentieth season of production, having opened the fall season late last month with "The Night of January 16th."

WAYFARERS, in their intimate little theater at 1749 Clay Street, San Francisco, are reviving "Dr. Jekyll and Mr. Hyde" for six performances only, the final two being November 3 and 4.

CURRAN THEATER, San Francisco, announces "The Taming of the Shrew," with Alfred Lunt and Lynn Fontanne, opening November 13, in their own version of the play. The engagement is for two weeks, with matinees on Wednesdays and Saturdays.

BILTMORE THEATER, Los Angeles, secures the Lunt-Fontanne combination in their version of William Shakespeare's "The Taming of the Shrew," to open December 4. Advance reports announce the presentation as a harlequinade, a giddy night in the theater.

STATE LEAGUE, INC., a recent organization of southern California, announces the winter stage season opens at El Capitan Theater, Hollywood, Monday, December 4, with "The Trickster," by Frederick Jackson.

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HAROLD W. GRIEVE
640 N. Robertson Blvd., W. Hollywood

WILLIAM HAINES
8720 Sunset Blvd., Hollywood

HAZEL HARTMAN
996 S. St. Andrews Pl., Los Angeles

JOHN ELLIOT HUDSON
1156 Glendon Ave., Los Angeles

ELEANORE KING
857 East Howard St., Pasadena

JOHN F. LUCCARENI
8673 Sunset Blvd., Los Angeles

PAUL LASZLO
8576 Wilshire Blvd., Beverly Hills

MARY MacMILLAN
647 S. Berendo St., Los Angeles

JOHN S. MASON
161 E. California St., Pasadena

J. J. McCARTHY
919 State St., Santa Barbara

CLIFFORD PORTER
8848 Sunset Blvd., Los Angeles

CARROLL SAGAR
7421 Beverly Blvd., Los Angeles

GEORGE C. SAGAR
7421 Beverly Blvd., Los Angeles

VIOLET TURNER SEARCY
3117 West Sixth St., Los Angeles

HARRIET SHELLENBERGER
8653 Sunset Blvd., Los Angeles

BENNO SIMANK
3117 W. Sixth St., Los Angeles

HARRY SOMERVILLE
844 S. Gramercy Pl., Los Angeles

ROSS THIELE
2570 Fifth Ave., San Diego

GEORGE V. TOWNSEND
3216 Beverly Blvd., Los Angeles

MIRIAM VAN COURT
3923 Wilshire Blvd., Los Angeles

THEODORE VON HEMERT
324 N. Camden Dr., Beverly Hills

MELVILLE L. WILLIAMS
8653 Sunset Blvd., Los Angeles

RUTH WRIGHT
3923 Wilshire Blvd., Los Angeles

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ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS HOTEL: General exhibitions changed every other month.

CARMEL

CARMEL ART ASSOCIATION: The work of members.

CLAREMONT

SCRIPPS COLLEGE: Ceramic sculpture by Susi Singer; exhibition by S. MacDonald Wright.

CORONADO

GALLERIES, Hotel del Coronado. Paintings by California artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Exhibits by western artists.

FILLMORE

ARTISTS' BARN: To November 19, oil portraits by Frank Morley Fletcher and watercolor sketches by Lawrence Hinckley.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Throughout November, oils by Eugene Dunlop of South Pasadena; flowers by Muriel Montgomery of Glendale.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To November 18, floral paintings by Manette.

COLONIAL INN, 1966 North Vermont Ave.: November 15 to December 15, watercolors and oils by Ralph W. Klages of flowers and the desert.

CONTEMPO GALLERIES, 9107 Sunset Blvd.: Opening November 10, special showing of lithographs by Jean Veber, including early caricatures of the World War; nudes by Franklin Kermet Gibe, done in silver point sketches, a new technique in pencil work; woodcarving by Mr. Gibe.

HOLLYWOOD RIVIERA GALLERIES, Hollywood Beach Club between Redondo and Palos Verdes:

KANST GALLERIES, 6182 Mulholland Drive: Oils by Marius Hubert Robert, watercolors by Van Vreeland and Charles L. A. Smith, two Norwegian scenes by Hans Dahl.

TONE PRICE GALLERY, 9045 Sunset Blvd.: To December 8, exhibition of oil paintings by Matthew Barnes.

PRINT ROOMS, 1748 North Sycamore: To November 11, engravings by William Blake.

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"Sisters," by Burt Proctor, who has just completed an exhibition in Los Angeles at the Frances Webb Gallery and whose work is exhibited during November in the art gallery of Stanford University.

RAYMOND & RAYMOND GALLERY, 8652 Sunset Blvd.: Facsimile reproductions of watercolors and sketches of old masters from the Albertina collection.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Continuing one-man show by Clyde Scott.

LOS ANGELES

ART COMMISSION, Room 351 and 25th floor, City Hall: Throughout November, an exhibit of a group of Los Angeles artists, including Marion Churchill Raulston, Doris Boyd Carter, Ruth Larimer Myers and Barbara Larimer. Work of other members of the Young Conservatives will also be exhibited.

BARKER-AINSLIE GALLERY, Seventh and Figueroa: 18th century English paintings and the work of California artists.

BILTMORE SALON, Biltmore Hotel: During November, the work of Frank Tenney Johnson.

BOLTON & DE SHISHNAREFF, 449 South La Cienega: Fifteen pictures by Beldy, made out of bits of silk and appliqued in a manner that is extremely interesting and different.

BLENTHAL GALLERY, 7857 Melrose Ave.: Modern watercolors and oils of still life by Zita Blenthal throughout November and December.

CHOUINARD ART INSTITUTE, 741 South Grand View: Paintings and figure drawings by Carl Beetz through November 24.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout November, four one-man shows: oils by Anne Lee Stacey; aquarelles by Marion Cavanagh Wachtel; sculptures by Roger Noble Burnham; miniatures by Martha Wheeler Baxter.

FEDERAL ART PROJECT GALLERY, 232B West Seventh St.: Exhibit of the models unit, including models of sculptures, murals, mosaics and the proposed changes of the Los Angeles Civic Center.

FLOWER FAIR, 9049 Sunset Blvd.: Artists will be personally presented on definite dates, their work being on exhibition for a longer period. November 12, the influence of Early American and Victorian in Interior Decoration and Flower Arrangement, for use during Thanksgiving holidays; December 3, Glen Lukens, exhibiting functional ceramics for home decoration.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: November 6 to December 23, Seventh Annual California Watercolor Exhibition.

HATFIELD GALLERIES, Ambassador Hotel: To November 23, miniatures by Gladys Gordean. Regular exhibition of Old Master group of 18th century English landscapes and portraits.

LOS ANGELES MUSEUM, Exposition Park: October 12 to November 19, 19th Annual Show of the California Water Color Society; opening November 11, an exhibit of etchings and engravings from the Chicago International; throughout November, a one-man show by Ralph Holmes; November 10 to December 10, children's work by pupils of Mme. Galka E. Scheyer.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: Sculptures and drawings by Leon d'Usseau.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Alexander Brook conducts classes in figure and portrait painting for advanced students and professionals.

SOUTHWEST MUSEUM, Highland Park: Exhibitions of southwestern scenes and Indian subjects; winter lecture season opens November 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To November 14, an ecclesiastical art exhibit, representing the work of artists of all denominations, arranged by Mrs. W. Bertrand Stevens.

TENNANT GALLERIES, 8536 Sunset Blvd.: Exhibit of the collection of the estate of Harry Holloway, including oil paintings and 18th century English collected over a period of some thirty years.

U. C. L. A. CAMPUS GALLERY: Specially arranged architectural exhibition.

U. S. C. CAMPUS GALLERY: Specially arranged exhibition opening the new Fisher Art Gallery.

FRANCES WEBB GALLERIES, 2511 West 7th St.: Group showing. Oil paintings by Van D. Copeland through November.

ZEITLIN'S BOOK SHOP, 624 South Carondelet St.: Watercolors by Dan Lutz.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To November 29, exhibition of Abstract Art with original paintings by Picasso, Leger, Kandinski, Klee, Feininger and Albers.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Work of members.

OAKLAND ART GALLERY, Municipal Auditorium: Watercolors, drawings and prints.

PASADENA

JOHN C. BENTZ GALLERIES, 27 South El Molino Ave.: Prints, fan paintings, carvings in jade and ivory.

HUNTINGTON HOTEL GALLERIES: Portraits and landscapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Throughout November, original celluloids from Walt Disney's productions; colored lithographs by Elsie Henderson; portrait sculpture by Kosalma van Patten; etchings.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Throughout November, exhibition of work by the W. P. A. Art Project, including demonstrations of art technique and processes; watercolors by Millard Sheets; oils, watercolors and sculptures by the San Diego Art Guild; permanent exhibition of Old Masters, including contemporary American, Spanish, and French paintings; opening of new Oriental Room.

SAN FRANCISCO

CALIFORNIA STATE LIBRARY: Throughout November, prints by three Kansas City artists, Hubert E. Deines, Fred Geary and L. S. Makimson.

DE YOUNG MUSEUM, Golden Gate Park: Photographs of the Southwest by Josef Muench; Chinoiserie Porcelain and Textiles from the collection of Elinor Merrell; Spanish Peruvian furniture; Romantic Cities of California, pencil drawings by Edward H. Suydam.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening November 6, Italian Renaissance bronzes from the collection of Mrs. Charles A. Baldwin of Colorado Springs; opening November 11, Spanish paintings by Wells M. Sawyer; opening November 13, memorial exhibition of paintings by Orrin M. Peck; exhibition of Greek vases from the permanent collection of the museum and the collection of the University of California.

SAN FRANCISCO ART ASSOCIATION GALLERY: To November 5, oils by Ruth A. Armer; November 6-19, oils by Miles Holmes; opening November 20, watercolors, etchings and drawings by Esther Meyer.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through November 5, Fifth International Etchers and Engravers Circuit exhibition; through November 7, selections from the Emanuel Walter collection; through November 13, sculpture in limited editions; through November 19, San Francisco Art Association Annual exhibition of drawings and prints, and California ceramics; through November 20, children's murals; November 3 to December 3, Fourteenth Annual Exhibition of the San Francisco Society of Women Artists; November 8 to December 7, mural conceptualism; November 5-19, thirteen watercolorists; November 15 to December 7, watercolors by Juanita Vitousek; November 19 to December 10, second annual benefit exhibition; November 21 to December 10, paintings by Geneve Rixford Sargent.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Throughout November, a one-man show of the oil paintings of Sam Hyde Harris. In the Print Room, lithographs and pencil portraits by Marian Merrihew.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Through November 26, twenty-five oil paintings by B. J. O. Nordfeldt and twenty-four watercolors by Millard Sheets.

MISCELLANY

RARE PAINTINGS of one of the outstanding private collections in California, that of Mrs. Walter Harrison Fisher, will be turned over to the University of Southern California in dedicatory ceremonies when the new Elizabeth Holmes Fisher Gallery is opened on November 14. An exhibit has been arranged of the noted Percy A. Rockefeller private collection of American historical portraits, shown for the first time on the Pacific Coast. Other features will include the work of members of the California Art Club and miniatures by the California Society of Miniature Painters.

THE MURAL CONCEPTUALISTS, a group working in modern materials and in close relation to modern architecture, hold their second show at the San Francisco Museum of Art, opening November 7. The group includes abstractionists of San Francisco and the Bay region and the show of last year was marked by the ingenuity and skill with which new materials were used in new ways. Florence Allston Swift and Mrs. Beckford Young were the principals in collecting the material for this show.

GRACE SANDRA WALTON, noted for her beautiful tables, has planned a series of lectures on table decorations and flower arrangements for entertaining, starting November 7 at her studio, 1359 N. Detroit Street, Hollywood.

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SANITY IN ART

By EDWYN A. HUNT

CONSERVATIVE artists of San Francisco have found it difficult during the last few years to enter one of their pictures in any of the local art shows. A few of the men and women whose work is partly modern and partly old style, or to put it more succinctly, those whose work borders on the unrealistic side of painting, and who belong to the San Francisco Art Association, have been able to show.

But in the main the painters who paint for beauty's sake because they love nature, love flowers, and try to express that love in a normal fashion, through vision that is strong and sensible, have found all avenues of expression closed to them in the city, except for a showing once in a while at small private galleries. This sort of exclusion has been going on for some years, and the result has been that we have not been able to see fine pictures in San Francisco. We have three marvelous public galleries, but all that those galleries have been willing to show are the so-called moderns. The curators of those public galleries, which the taxpayers of San Francisco support, have seemed unable to open their doors to the normal folks who like to paint.

I find it difficult to speak with restraint about the control of our galleries in San Francisco because the city is an unusually tolerant, kindly one, with a spirit of fair play that is unique in America. We may have our strikes, but they are carried on with a sort of sporting spirit that is marvelous. The whole city may get tied up in a knot, but somehow the mess is settled. Not only are the unions strong in the city, but associations of business men are also very strong. Strangers find it hard to break through the crust of closely knit affiliations. Every one belongs to some association or other, and within the confines of that shelter, carries on his work with freedom and a certain degree of security and regulation, which he has had a part in shaping.

One of the groups is called the San Francisco Art Association, and through some political manipulation, appointment to the city Art Commission, they have secured control of the local public galleries, and appointed the juries for shows. They determined the policy of art in the city, and when they took over the San Francisco Art Museum, appointed Dr. Grace McCann Morley as curator. The lady is unusually competent in the routine matter of show organization and gallery staffing, but has an unhappy leaning toward the modern phase of things in art.

We believe in America that people have a right to think and speak as they please, and I feel that the lady in question has a perfectly good reason for her opinions. But what strikes me as absolutely unfair and un-American is the complete exclusion of all art from her public gallery that does not conform to her conception of good art. In other words, pictures that can be called representative, or realistic, or even purely decorative subjects taken from a realistic base are never allowed to be shown. This association has a jury supposed to consist of conservative, liberal and radical members, but these three phases of opinion can only be construed as one would speak of socialists. That is, the degree of art radicalism has nothing to do with art in its proper aspect. The work shown must be at least left center to get a chance by the juries.

I personally believe that much of this modern art movement is due to the insincerity and business acumen of various people who can only earn a living by exploiting the bizarre and unusual. Human beings want novel things to look at, and exhibitionists, who are unable to paint a decent picture, try their hand at abstractions and monstrous distortions of real objects, until there has come to be a cult of so-called modernism. In reality we should have all kinds of art, whether we like it or not, and those who want to do pure organizations of nothingness should be allowed to do so. I think we all agree that neurasthenics and slightly insane people should have a certain amount of freedom. It keeps them happy, but I am getting very much fed-up on art shows that pretend to a serious purpose in painting that are palpably poor in color, lacking in drawing, primitive in conception, and destitute of composition. And I dislike having people who cannot paint try to tell me the meaning of a picture which cannot possibly have any meaning deeper than the psychological reactions of a moron.

For thirty years I have studied to understand modern art, but when a great exposition like our San Francisco Exposition chooses for its first prize an abstraction called "The Yellow Cloth" by Braeque, and expects me to accept all the silly explanations that are couched in learned terms, I rebel. Dr. Morley wrote about the three dimensional quality of the picture, and how the artist had chosen two vanishing points, and how the table or whatever it was floated in mid-air. It is an absolute insult to our intelligence, and I think it is time to call their bluff. As decoration such a picture might have a place in a modern room, but to try and draw far-reaching conclusions about it is a little strong.

Can you imagine a sane jury of today accepting such a picture for show, and refusing a marine by Ritschel, one of the greatest marine painters that ever lived?

Which brings me to the real purpose of this article. Mrs. Josephine Hancock Logan, art patron of Chicago for many years, finally rose up in her wrath against such high-handed imbecility and started a wonderful movement called "Sanity in Art." She has written a book by that name which you can obtain at the book stores, and I wish you would read it. I would like to meet Mrs. Logan and tell her how well she has written.

Recently an art show was hung by sane artists in the Legion of Honor Palace in San Francisco, under her inspiration. It was a wonderful show, considering the awful stuff we have been getting.

(Continued on Page 36)

CALIFORNIA POETS' CORNER

THE TEXTURE OF HOPE

TO A DESERT MOON (NAVAJO INDIAN)

By ELIZABETH-ELLEN LONG

I have seen the silversmith
Shaping into loveliness
Clean metal from the distant hills.
I have seen the one bright eye of his forge
Watchful along the night,
And marked the place
Where the shadow of its breathing
Drifted across the stars,
But never in these hills, or any,
Shall I behold the Hand
Which wrought your beauty in the dark.

ON INHABITING A CANYON

By EVELYN ENGLE

Up this canyon that is Broadway,
Between these skyscraper walls,
My eyes and throat burning from carbon monoxide,
I am looking for something —
I am not quite sure what.

I cannot find it in the black and chromium windows
Set with diamonds on deep midnight velvet,
Nor on the torso gowned with a suave copy from Lelong;
Not in the faces of this crowd —
Staring straight ahead with sightless unseeing eyes.

It must be higher than these canyon sides —
Higher but not as high as a cathedral spire;
It may be the oblong of blue sky.

AWARENESS

By RENA SHEFFIELD

I have not heard the music of the spheres
Or flaring comets as they pass,
But I have known the song of katydids
And learned earth's sorrow at the roots of grass.

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BROADWAY • HILL • SEVENTH

Read Tonky, an expedition on the back of a donkey, expressed the childish wonder of exploring youth with the characteristic discernment of the artist, Susi Singer. From the Amymay Studios, in Pasadena.

CERAMICS

By AMYMAY

"RIGHT here in California is the center for ceramic work," Ernest Batchelder said, upon meeting Susi Singer for the first time. "It is not at all unlikely that you can find here the very clay you used in Austria. Of course, present world conditions may make this impossible but I use English clay as well as some from other countries and everything you need for your work you'll find right here." And really, as one looks around at the work of various other potters one can readily agree with this statement for there are many enthusiastic workers in this craft, the oldest in the world.

Mr. Batchelder's own work evidences a thorough understanding of his medium. His bowls are strong and well formed; so hard that one need not worry about any dampness coming through when they are used for flowers. He recognizes the fact that in California people like to use their pottery for flower arrangement and his bowls are made to function. The work of William Manker has equally simple lines and one can learn to recognize his stronger colors, particularly his grayed rose, plum, and blue-violet. Glen Lukens' work is individual, too, and in his own way he develops beautiful form and texture, the things having the feel of the potter's hand and the glazes reminding one of old Chinese. Interested people soon learn to appreciate the work of these individual craftsmen and others, among them Winfield Pottery, La Mirada, and the Natzler's.

Other ceramic artists turn their attention to amusing animals and little figures that are delightful and fun to use in flower composition. Jean Manley comes to thought first, perhaps, because of her naive, humorous creations. We saw her lean, lanky, and ingenious Pied Piper placed on a smooth rock and surrounded by grasses and young ranunculus buds which gave amazingly the fairy atmosphere the likable rascal should have had.

Don Littlepage is beginning to develop an interesting style, and there are many others whose work is being recognized. Truly this is a center for workers as well as for materials with which to work.

Of course, our first interest is in Susi Singer because we have known her things for years and because her work has continued during all this time to hold our enthusiasm. We have found it true that the longer you live with one of her ceramics the more you enjoy it and the more you see in it. What the work expresses comes from within it so that you do not see it all the first time; it is real and it continues to hold you. Her work is really sculpture and that it is appreciated abroad is evidenced by the fact that she has won firsts in Vienna, Brussels, London and Paris.

Beginning as she did under Professor Josef Hoffman in Vienna, she had a good foundation upon which to build and so her own style has developed freely. One thing Hoffman particularly stressed is that an artist should have a very definite knowledge of different creative mediums and that every object he would make must be a natural expression of that medium, showing forth its possibilities but recognizing its limitations. For example, any one working in clay must use that clay understandingly and not try to use it as one would use metal or wood or stone.

You are very conscious of this as you look at Susi Singer's different figurines, for example, the Sailor, Grety, and Young Bacchus. Some subjects she will consider as being inappropriate for the medium of clay. She thinks they are too intense—without a sense of lightness, and feels that the plastic quality of clay adapts it more to less serious subjects. Consider the simple way she makes the arms and legs of children; apparently a bit of clay rolled first between the hands.

There is a freedom, a playfulness, an unfettered quality about all of her ceramics and one has the feeling it is what a child would do and enjoy doing. For this reason many teachers have found that it helps them to allow their students to play with clay and shows them how that play may result in the creation of little figures and animals with real feeling and art quality.

Naturally, we have touched upon only a few of our potters whose work is outstanding. There are many others who are doing both bowls and figures, different, usable, charming. With all this interesting supply of ceramics at our doors, Californians are using them more and more, both as simple decoration or in arrangements. Bowls and plates besides being useful on our tables, function well when used with flowers, and figurines often add much to a composition. There is no other art we use so much.

"Christmas Shoppers," two delightful pottery figures by Jean Manley, whose work is exclusive with Jane Belew in Los Angeles.

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Gleb Derujinsky, the Russian sculptor, puts the finishing touch on a water nymph.

ORNAMENTS FOR THE GARDEN

By FRANCES DUNCAN

THE more intimate the garden, the more it invites to adornment. Just as in a room, pictures, a vase of beautiful design, or curios are added which have for oneself some particular association and interest and which make the room more definitely one's own; so with a garden.

In what Sir Francis Bacon calls a "princely garden," there is ornament on a grand, a magnificent scale — but the reason is the same; for the personal human things, the objects of art done in another medium for which the garden is a lovely setting, these give a definite touch of personality, whether the personality be that of Louis XIV or of one's next door neighbor.

To this matter of garden ornament, the patio and the walled garden are particularly tempting. When faced with a blank wall there is always the suggestion to make even the branch-structure decorative, as seen against it. This is one of the charms of dwarf fruit trees, grown espalier fashion, for even when leaves are gone, the branches make an interesting pattern. In espaliers the favorite forms are the Double V, the U-form, and the cordon. In the last, the main stem of the fruit tree is vertical, and the branches, which approximate regular spacing, are trained to grow horizontally. Espaliers are not only interesting to look at, amusing to train, but in a small garden they conserve space delightfully, for several fruit trees may be grown where actually there seems space for none. Plum, apricot, cherry, apple and pear trees are grown in this fashion; even grape-vines are trained as cordons. The evergreen pear is charming trained against a wall. Beside the dwarf fruit trees, many shrubs lend themselves to this treatment. *Camellia sasangua,* the single-flowered, slightly fragrant type, which is more amenable to training than the stiff-branched *Camellia japonica,* is lovely grown espalier. Among the pyracanthas, *P. yunnanensis, P. formosana,* and the familiar *P. angustifolia,* may be trained on a wall. The *Hibiscus Agnes Gault* may be seen, its branches trained in a fan-shape against the south wall of a house in Los Angeles where it reaches almost to the roof, and when in bloom makes a marvelous wall decoration. There are certain fuchsias and begonias, which are very beautiful, on a north wall.

Beside such decorative use of branch-structure, trellises well placed and of good design are in themselves an adornment and give form and definiteness to vines that are lovely in flower and more careless in growth.

The wrought-iron bracket and the gay flowering potted plants it holds make an instant decoration. There is the graceful line of the bracket; the color of the glazed pottery and the flowering plant, which when its beauty is past may easily be replaced. Flanking a window-box, on either side of a doorway or of a garden bench are a few of the places where the brackets may be seen to advantage.

Among the wall decorations brought in for special adornment or for their blooming time, none is lovelier than the cascade chrysanthemums. Sometimes the pots are placed on a cross-beam of the pergola, sometimes set on the top of a high wall, for the dense trailing branches, loaded with flowers, are often five feet long. The colors are bronze, dark red, rose-color,

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yellow, old gold, or amber, and the tapestry they make is gorgeous and unforgettable. The blooming lasts about six weeks.

The garden seat, built into the wall, is often a charming feature. Any little recess is inviting as a place for a garden seat. Instead of distressing oneself as to what to plant under a tree, one finds that a comfortable garden bench is the best solution. For comfort in the garden, a place where one may sit and enjoy it, just how these blessings may be obtained are well worth careful consideration. And the solution may add beauty as well as convenience.

The tool-house, the lath-house, as well as the garden arbor, may be definite additions to the beauty of the garden if well designed and well placed. A bit of lattice-work with a climbing rose grown on it may change the simple necessity of a drying yard into a definite garden adornment.

A charming garden in the outskirts of the city is separated from the prosaic chicken yard by a tall lattice fence on which are trained beautiful climbing roses. The arched gateway which terminates a garden path opens into the chicken yard by a lattice gate. Such a division would be practical and attractive to separate a service yard or a children's play yard.

As to plants which are used as ornaments—the clipped bay trees, the clipped pyramidal evergreens which have always been used to set off doorways, to grace a terrace, or at any of the various strategic points in a garden, the Californian has a wide range. In the pyramidal trees which are planted out in the ground, he must remember that they grow, and may grow completely out of bounds; that the branches of an Italian cypress will lose their vertical precision if the tree is given too much water. Eugenias can be clipped into almost any form desired. Japanese box stands the California climate better than English box. Also, for plants shaped like the conventional bay tree, we have, beside *Laurus nobilis,* many alternates. Beside Eugenia there is Raphiolepis, which has a charming pinkish-white flower, rather fragrant, while the evergreen foliage keeps the form. Fuchsias may be had grown in tree form, and they are lovely, with the pendant blossoms in violets and crimsons; pelargoniums are grown occasionally in tree form; and of course there are the tree-roses. Pottery may be of delightful use in the garden; some of it is beautiful in line and form and the color gives a gay note. Pottery in the garden is no new thing; it is used in Chinese gardens which are centuries old, and was used in the gardens of Pompeii.

When water is introduced there is another temptation to adornment. The wall fountain may be very beautiful. Certainly it is more interesting when the water spouts from a lion's mouth or from a dolphin's than from a faucet. The pool with a jet which throws a spray like a miniature fountain is not difficult to arrange. It makes a small raised pool very colorful and makes a place for a figure. Some charming sculpture has been made for just such positions.

The lovely little figure of a water nymph, done by the Russian sculptor, Gleb Derujinsky, was made for an informal pool, where it stood poised against the green background of deep foliage. Sculpture of any sort needs an appropriate setting and a green recess in a hedge, the end of a path, a sheltered corner where a pool is half concealed, make a charming place for a figure that fits a garden. One of the loveliest for this use is a replica of Louis Saint-Gaudens' "Piping Pan," a gay and joyous child's figure which stands in a Cornish, New Hampshire, garden in the midst of flowers and seems far happier and more appropriate there than its duplicate in the Metropolitan Museum. Lead figures, used frequently in the gardens two hundred years ago, are now often found in very attractive forms. Although the material seems repellant, yet in a garden the lead has an effect of warmth and softness.

Much in use in gardens two hundred years ago and now beginning to be revived are the "vegetable sculptures." Best known today are figures of birds and animals, but formerly even ambitious groups were done. "Adam and Eve" and the "Flight of Joseph into Egypt" appeared in variegated holly, yellow box, myrtle, cypress, laurel and rosemary. The gardener's trick here is first to model the form of wire. This is done over the growing plant as it stands in the ground or in a pot; within this all the shoots should be confined. Once the form is filled up with vegetation, the gardener has only to clip the protruding shoots. In the groups, which so amused the older gardeners, a plant of a different colored foliage represented a different figure. It would, by the way, be hard to find a shrub more amenable to this sort of diversion than the small-leaved Eugenia — if one wanted a figure of some height — or for a smaller one, *Myrtus communis.*

Always of interest in a garden is the sundial. There are vertical dials, which may be set into a south wall, but the usual form is the dial mounted on a pedestal which in itself gives opportunity for design. Frequently the sundial is set in the center, at the intersection of paths, or it is the focal point for encircling flower beds. There is a certain haunting charm to the sundial. It is an inheritance from age-old gardens, yet the bronze gnomon points the hours today as it did centuries ago; it suggests also the curious mingling which the garden has of the transient and the imperishable, which is one of its fascinations. The sundial, like the pool, has a peculiar charm for children; never will they forget either.

And then there is lighting which, today, is done with great cleverness and subtlety. Instead of the glare of an unprotected light-bulb, there is illumination from bronze moon-flowers, half concealed rays from swaying cat-tails on the margin of a pool. There is almost an effect of moonlight to be had if Cytherea is off duty. The garden by night is full of poetry and allure. In fact, the whole realm of garden ornament is an enchanting field where one may set his fancy free.

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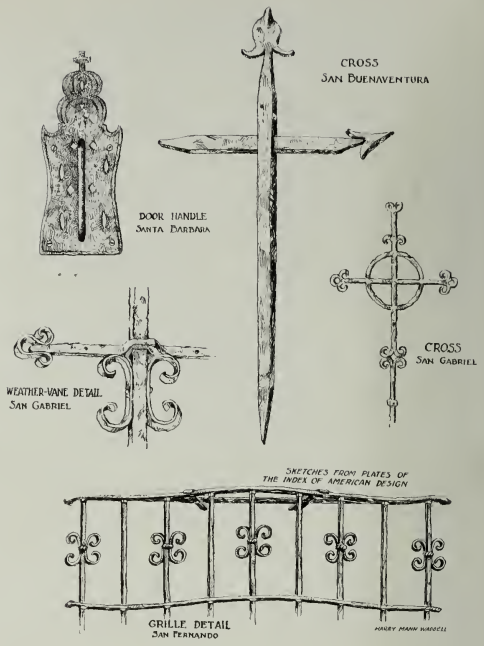

WROUGHT IRON

By C. C. KENNEDY

THE first iron used in early California was employed almost entirely for ecclesiastical purposes, confined to crosses and grilles both on and in churches. Iron crosses, sometimes found on the wayside, often in the nature of a boundary mark, were more rare. Early grilles, for the most part, were mere treatment of plain surfaces unbroken by ornament, and still the very technique of the iron workers makes these surfaces interesting. A technique that employed simple beating of the iron which gave the effect of an all over pattern. Deeper accents by the hammer were added to break any monotony.

Aside from the designs made for use in the missions, it is possible that the Indians and early Spaniards used some sort of a crudely wrought metal that may have been iron, for weapons and domestic utensils, but since few examples have survived records had to be made from the iron found in the missions.

For the most part the process of hammering was simple. Forging the iron was done in an open hearth fire. The iron was easily wrought when hot and it could be hammered and bent when cold. Tempering it in cold water rendered it slightly harder, while hammering, drawing and other such processes made it both harder and more elastic.

The first blacksmiths and craftsmen were almost entirely imported from Mexico, and it was this group of artisans that practiced and taught the art of hammer and anvil.

The wrought iron of the mission period is important for the very purposes it served. It was never used merely for an effect. It is iron with a sincere function, often played with and moulded into character. Even as it developed into a rich treatment of decoration, it served some purpose since the grilles were used as screens and were not merely bolted to blank walls. When the grilles contained ornament, quatre-foils and scrolls at San Fernando, they were an integral part of the grille itself.

As wrought iron developed into greater usage it became more decorative. Much of this fine decoration was beaten out by hand, as spindles, weather-vanes, finials, bits and spurs. The bits and spurs were often covered with rich treatment of silver, heavily inlaid or overlaid on the wrought iron. This heavy silver treatment on wrought iron provided for deeper accents into the design.

Research on early wrought iron work of California mission days by the Federal Art Project points out the medium as one of the earliest crafts developed esthetically in California.

COLLECTING BARBER MUGS

By ISABEL CURRIE LANE

AMERICA is becoming hobby-minded. The small boy pins his collection of advertising buttons on his "beanie" and jauntily wears it to the envy of his pals. His pockets bulge with "aggies." From there he proceeds to coin cards and trades his dimes for pennies, hopefully searching for certain date marks or other distinguishing points to fill his cards. Next he takes on the stamp fever, and then he has really started something. What with albums and price lists, catalogues and hinges, microscopes and detectors, to say nothing of the stamps themselves, his pocket money flies. No wonder he decides on a *Saturday Evening Post* route with *Country Gentleman* on the side. No hobby contributes more to the education of a boy. History and geography become fun. There is an end to "What shall I do?" There is always plenty to do with and for a stamp collection. Even movie money goes into a three-cornered Cape of Good Hope. It's a hobby to stay by one too, a comfort in sickness and old age.

Once the collecting habit is established there is no telling what the next hobby will be — old oak furniture, perhaps, or early American wallpaper, antique locks and keys, or barber mugs — and what a lot of charm there is in a collection of old barber mugs! Years ago, before the days of sophisticated living, with modern bathrooms, correctly placed lighting facilities and gleaming tile accessories, many a man patronized the barber shop every day on his way downtown to the office. There on a shelf sat his own barber mug with his name on it, and many times his occupation was used as the theme of decoration. His hobbies also were noted and portrayed in glowing color on his mug.

In the mugs illustrated we find Capt. George Morton owned as fine a ship as ever steamed out of any port — or maybe he was the captain of a Great Lakes steamer. Emil Uhl was the lad who delivered the casks of foaming ale to the side entrance; George Mahon did a fine job of plumbing in those days when a bath tub stood on its own four feet. Mr. Bruchae was the town butcher and the Ferdinand on this cup looks as if he really would fight. Many mugs had the American flag as a central motif with the customer's name in red, white and blue or in letters of gold. Often times the occupation was woven into the theme and the name was placed on the reverse side.

Trotting horses were favorite subjects and no doubt many of the owners of the mugs were also possessors of high steppers which they harnessed to the light racing "bike" and entered in the gentlemen's trotting races at the county fair of that day. Many men of that era were enthusiastic devotees of trotting racing and the horses painted in life-like coloring on the shaving mugs they used every morning no doubt brought joy to their sporting souls.

Sailboats set off into the sunset and canoes wind their way along tree-shadowed streams, showing the owners were outdoor men. The rod and reel also had its place on the barber mug. One of the unusual mugs which brings a smile to everyone who sees it, has as decoration a complete circle of the different types of hats the well-dressed men of that day wore, from a silk topper, "Christy stiff" fedora and boater to a double-peaked cap of sporting design in gun club check.

These mugs were made in France, Germany, Austria, and in England and America. Some few are marked. They are all of sturdy construction with well-placed handles. The decoration is over glaze on a very dense paste and the colors of the decoration are clear and strong, with bands and lettering in black or in gold. There is nothing delicate about them, either in design or decoration. They have a charm, however, and when planted or merely used as a bit of gay color add a definite interest to a casual room. There is something quaint and refreshing about them in this day of streamlined sophistication.

Occasionally one comes across a really *de luxe* mug such as the one found

(Continued on Page 32)

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An exquisitely hand-carved vase, bonbon dish, and plate from Dorothy C. Thorpe's gift shop in the May-Wilshire in Los Angeles. Mrs. Thorpe's designs are so outstanding that the Los Angeles Museum of History, Science and Art has invited her to represent Modern Glassware in a forthcoming exhibit.

SANDCARVING GLASS . . . A MODERN CRAFT

By ROWE RADER

HISTORICAL indeed is the ancient art of glass-making. Equally significant is the craft of decorating the surface of cold glass by either engraving, cutting, etching or sandcarving methods. All are mechanical processes for producing designs by abrading the surface of the glass but as the quality of glass increases so does the craftsman's skill until today in California is located one of the world's foremost factories for sandcarving crystal.

Sandcarving is placed on clear glass blanks of as fine a crystal as it is possible to obtain. Over the glass blank is placed a sand-resistant masking material. The next step in the operation is placing the design on the glass. Each line of the pattern is cut through the masking with a stencil-cutting knife.

The glass is now ready for sanding. A very special sand, driven at a high speed by compressed air, is applied until the desired depth of the design is achieved. The portions which are to have the deepest carving are exposed first by removing sections of the masking.

In the case of floral designs it is necessary to sandcarve one step at a time, ranging from the deepest carving to the lightest shading. Each of these steps is done entirely by hand and in many cases it takes a great deal of time to finish a single article.

Perhaps the inspiration for modern sandcarving may be found in such phenomena as the Garden of the Gods which was created by Mother Nature's craftsmanship. In each case the principle is the same. The time element differs, however, since Mother Nature took centuries of blowing sand against rock to form her famous patterns and modern sandcarving is achieved in a comparatively short time. By the same token Nature offers ideal subjects for sandcarving. Leaves, exotic flowers, fruits, grasses, in addition to conventional designs of all kinds. One forty-foot glass panel of unusual beauty displays graceful sycamores so delicately carved with life-like leaves that the trees might easily be growing in a nearby canyon.

Glass engraving was first accomplished by gem-engravers' tools, later by drawing with small copper wheels fed with a mixture of fine emery and oil. An early Assyrian glass vase in the British Museum has a lion engraved on the side and a line of cuneiform characters beside the name, "Sargon," King of Assyria in 722 B. C. Later engraving was used extensively for crests or heraldry on glass.

Cutting is accomplished by pressing the glass against the edge of wheels or disks of hard metal revolving on horizontal spindles. Polishing is done by wooden wheels fed by pumice or brushes fed with putty powder.

Some of the Roman artificers in glass no doubt migrated to Constantinople during the Middle Ages for there now is a chalice in St. Marks in Venice which was taken by Crusaders in 1204. It was cut with a wheel in circles and cones, is of greenish color and has many bubbles. There is an outline of

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THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

AS A colossus Los Angeles is still rather young. She might have profited by the mistakes of other super-cities but in her almost sudden, adolescent like increase in stature there was no time for serious contemplation of possible future attractiveness, nor for caution in street design, nor for acquiring in advance a number of things which a well dressed, adult city should wear. "A million or bust" seems to have been the only slogan of the twenties. Quantity was the goal more than quality. Water supply and harbor facilities as well as a number of other problems were admirably planned and executed and we are proud of them and ready at all times to give full praise. But, after all, the "abundant life" does require more than a splendid harbor, a good traffic solution, a satisfactory sewage system, adequate water and night light. And now that the insufficiency is becoming daily more apparent thoughtful citizens wonder whether considerable sections in our metropolitan area are not already threatened with blight.

Some months ago Vitruvius Junior had occasion to visit several of the colossi east of the Mississippi. Traveling mainly by air, he was obliged to pass through their down-at-the-heel districts, in as much as air ports must lie in the outskirts, and he had a foretaste of what will be our problem not so far off. Miles and miles of treeless streets lined with shabby, almost dilapidated buildings crowded shoulder to shoulder were distressing enough to pass through; the habitat of countless fellow citizens. Square miles on square miles of similar crowding seen from aloft made him yearn for a solution. These districts were not bad enough to be termed slums and would therefore never receive attention from government except for taxation. But they so utterly fail as a counter to the grime of industrial areas and to the dullness of shopping streets that one could not but sense the weariness and conviction of defeat on the part of those condemned, by force of circumstance, to live there. What will our small homes, crowded in like manner, look like fifty years hence? Will our cheaply built California structures stand up as well as those eastern unattractive brick buildings have done? The probability is that they will not. And is not the crowding permitted everywhere in Los Angeles, except when restricted by deed, a sure invitation to blight?

Most of the dwellers in these near slums of the great cities rely entirely on public transportation facilities to get about. They cannot often escape into the country. The few who do own automobiles cannot afford the gasoline and other costs of weekly outings. For them the comforts of life, such as they are, must be found entirely in most uninspiring surroundings, made doubly unattractive by the contrasts they see at neighboring movie theaters. Kindly Mother Nature no doubt dulls their native perceptions and they accept without complaint what cannot be altered. There is at least the movie. But that does not remove the problem.

Here and there a suggestion of a partial solution was indicated. Wherever a small park was maintained, wherever a few trees provided fresh color, wherever a flower box was hung under a window, life seemed to promise a bit more than mere eating and sleeping. A little touch of nature, a chance to sit under a tree, a bit of green lawn to contrast the ever present gray pavement, a simple playground for the youngsters is so little to stand between mere animal existence and the requirements of the soul. Millions are to be spent for transportation. There is no more pressing need but should we not consider for a moment the objectives for which most urban travel is undertaken? Is it really worth while traveling so much merely to keep body and soul together? Is there no better promise for the millions thirty, fifty years hence?

It seems to follow that we should now acquire small parks sufficient in number and in size, as well as play grounds, each properly distributed in the districts where most needed, anticipating their use by future generations. Griffith Park is splendid and now ample in size, but for the great majority, even today, is just too far away. A trip to Europe is as likely as a day in Griffith Park.

San Fernando Valley will one day be crowded. So far no provision is made or planned for neighborhood recreation there when that day comes. Other parts of Los Angeles will be more crowded than they are today. This city will be the New York of the Pacific in another hundred years. Lands are still available at comparatively low costs. Shall we let those future generations buy what they will require at treble the present cost, or shall we make an effort to read the writing on the wall and do something about it?

If you have ever read Malvina Hoffman's *Heads and Tales* and you happen to be within 500 miles of Chicago, manage somehow to visit the Field Museum and see the splendid collection of bronzes which she fashioned. They are so exquisitely done, so thoroughly masterly that you will never forget them or her very interesting book regarding them. Some ninety odd in number, they are most effectively exhibited in a room by themselves, each given its due prominence and there is no crowding. Seldom has Vitruvius Junior been more thrilled.

The Field Museum is a treasure house of rare interest. With the Art Institute not far away and the planatarium and aquarium nearby Chicago provides as completely as any city the means for adult study and intellectual and emotional enjoyment. Chicago is a wonderful city and along her lake front a beautiful one; her bridges over the river, which is turned to flow inland away from the lake, and her many splendid buildings on Michigan Boulevard fascinate; her parkways thrill. It is all inspiring, the outgrowth of her leaders' magnificent, indomitable spirit expressed in their still effective fifty-year old slogan "I Will." Chicago is a masterful city and will find a way, somehow, to replace with beauty and wholesomeness much which is now distressingly dismal and down-in-the-heel behind her glorious lake front.

Such vision and such determination equally sustained through many years will eventually make Los Angeles what her geographical position demands of her. In Robert Louis Stevenson's words, "we are at the commencement of the beginning." Watch us for the next fifty years.

A lovely, old, Italian marble mantel has because of modern progress found its way to America. It came from one of the many beautiful old chateaux on the outskirts of Paris that has been dismantled to make room for 1939 bomb-proof shelters. From Colonial Shops in Los Angeles.

Whoever heard of a window in a fireplace? But this one in the home of Mr. and Mrs. Welton Becket seems particularly appropriate and adds to the charm of the stone farmhouse fireplace with the old settee on one side and a fireside chair with a cobbler's bench for a coffee table between. Simank-Searcy, A.I.D.

In the bedroom by Carroll Sagar, A.I.D., a Louis XV mantel of rose aurora marble sets the color motif for the room. The sculptured rug is rose and complemented by a fireside grouping in French ivory enamel, the chair covered in aquamarine ribbon damask. The mantel group is completed with a French regency clock and a directoire trumeau in ivory and gold.

Fireplaces

By MELVILLE L. WILLIAMS, A.I.D.

FROM its earliest beginnings, mankind has gathered 'round a fire. In the open its light gave warmth and courage and protection from marauding beasts. The smoky interiors of prehistoric caves today give proof that when man sought the added protection of walls and a roof he took the fire with him for solace and comfort and to cook his food.

The earliest houses were built around that fire which was kindled in the center of its one room and the smoke found its way through a hole in the roof above.

To trace the development of the fireplace to the present day is a fascinating one. It is a very orderly development. Growing steadily smaller as comforts of the home grew greater, it changed from the most important thing in the room to an adjunct but nevertheless an important one. From originally supplying heat, light and cooking facilities for the primitive home all rolled into one, it took its rightful place as an integral part of the expanding house of many rooms. With greater refinement of scale and proportion, the fireplace dwindled from a huge roaring cavern to the beautifully proportioned opening with which we are familiar today.

We are all acquainted with the large fireplaces found in Colonial America in prerevolutionary times which not only accommodated the fire and the family cooking but supplied seats also, so that the family and their guests might sit within its confines too.

With the development of other means of heating, the fireplace was used unfortunately to lesser extent and it went through the sad

Above in the lounge of Mr. George Cukor, the fireplace is of copper and pewter with copper, crystal and pewter hardware. The copper cornice conceals indirect lights which reflect against a smoke-blue ceiling. The walls are covered with steer hides, and the couch, designed to fit the oval wall, is upholstered in a rough textured beige with turquoise pillows. Birdseye maple chairs upholstered in beige leather flank the tortoise shell table. William Haines, A.I.D.

An entire wall of glass in the dining room will reflect the guests and present a sparkling fire with all its warmth and intimate charm. The room is finished in shades of blue with dark mahogany furniture. Miriam Van Court, A.I.D.

A recreation room has a large fireplace in whitewashed brick with a copper hood. The sofa is covered in a herringbone of poppy red with cream linen pillows bound in poppy; the lounge chairs are in a poppy and white tweed. John Luccarini, A.I.D.

In the ranch house of Mr. and Mrs. Henry Blanke, an unusual fireplace is low and elliptical in shape. The paneled wall and built-in cases create an effective background. Paul Laszlo, A.I.D.

A fireplace that is pleasing in its simplicity and careful detail was designed by Edgar Bissantz, A.I.A., for Mr. and Mrs. Dana Jones. The mantel is of hand-carved lauan with a facing and hearth of travertine marble.

In the home of Mr. and Mrs. Robert Campbell, designed by Harwell Harris, the fireplace is striking in its modern effect. The hood is of a warm pink color against pinkish white walls, with a flagstone hearth running all the way across. The cabinets are of natural, waxed oak with indirect lighting above.

period of the false fireplace when a mantel was built without opening or an old one sealed over and in place of the glowing fire one found instead a stove with its gleaming isinglass window and its pipes connected with the chimney. Shame on the man who first decided to brick over the old openings and install modern inventions. We are all too well acquainted with the modern descendants of this false fireplace. There are enough of them all about us and I am sorry to say some are even being built today.

A very encouraging fact is that our most modernly minded functional architects are including the fireplace as a rightful part of modern living. No triumph of science, no expression of inventive genius will ever replace the warm, friendly glow of the fire.

Many people feel that the fireplace is in the luxury class, though the planning of the most modest house today usually includes at least one. And that one is logically placed in the living room. The center of the family life, the nucleus of entertainment in the house, it is the one room that must contain one. But do you ever think of the charm of dining before an open fire. The beautiful quiet dignity of the dining room: fine food, wine, silver, glass, linen and china and a crackling fire on the hearth.

A morning room is a more cheerful place through the aid of fire, and a library of course is truly not a library without the reflected glow of a fire upon its books and its soft easy

(Continued on Page 36)

A ROOM

IN THE RESIDENCE OF

MR. AND MRS. MILTON KRIM

in Bel Air, California

ALLEN G. SIPLE, Architect

EDMUND FERNALD, Interior Decorator

tographs by Stuart O'Brien.

A tall corner fireplace is built of hollow tile—up and off of the floor with an interesting and unusual hand-carved mantel with two hand-carved heads supporting it. Quaint, fat, little Toby jars sit on top. To the left, paneled doors swing open into the breakfast room and reveal an equally quaint arrangement for a bar. The little sink is lined with imported tiles and the hand-pump always brings a smile.

The walls are paneled halfway up and painted an eggshell color. The tile floor is a deep sienna, the ceiling a lighter shade of sienna. The furniture is provincial and simple in keeping with the character of the room.

Photographs by George Haight

THE RESIDENCE OF
MR. AND MRS. W. HUBERT TAPPAN

Santa Anita Oaks, California

H. ROY KELLEY, Architect

MERRILD WINNANS, Landscape Architect

Built among the beautiful oak trees at Santa Anita, the home of Mr. and Mrs. Tappan is built in a double L. In the front a low wall defines the square where flowers and shrubs are planted. In the rear, the terrace and a broad inviting lawn create a pleasant outdoor living space, the terrace extending to the garage and providing an entry.

The house is of stucco and wood siding with metal casements and roof of wood shakes. The walls are painted an oyster white with white trim and the roof stained a dark brown.

In the living room, which is a nice size but hardly large, a feeling of openness is created by the large bay window with its large panes overlooking the lawn and gardens. The full draperies follow the bay and hang from a neat built-in box. The den with its fireplace and double closets has two large corner windows with shelves for books in between. Plywood paneling on the rest of the wall space increases the air of studious warmth.

THE SEMI-PRECIOUS GEMS OF CALIFORNIA

By HENRIETTA McFARLANE

A group of rings and ear-rings designed and executed by Doris Cliff of Los Angeles.

ACCUSTOMED to the radiance of changing color in the sky, the mountains and the desert, Californians have accepted almost casually the fact that the earth beneath them contains an equally varied brilliance in its minerals, some of which are gems worthy of a connoisseur's collection. Although it was a search for gold which drew the explorer to El Dorado, the mining engineer who followed has uncovered a wealth of gems and established elsewhere for them a reputation that has been almost overlooked at the source of their origin. Craftsmen in the cities of the East and in Europe have long drawn upon the gem mines of the West for some of the finest of the semi-precious stones to be fashioned into rings, necklaces, bracelets and brooches. However, in Los Angeles, at least one lapidary, Doris Cliff, is turning her skill to the fashioning of native California gems into jewelry of modern design.

In searching for minerals of gem value, the expert is reconciled to the fact that only 4 per cent of mineral species known to science are suitable for the fashioning of gems. For the gem is distinguished from lesser minerals because it contains brilliance of color, a degree of transparency which permits the color quality to be developed by cutting and polishing, and sufficient hardness to withstand the wear for which a treasured article of jewelry is destined. Given these characteristics, the life of a gem is infinite. The gold or silver which provides the mounting may be melted and remoulded again and again, but the gem itself never loses its identity.

Gemologists everywhere concur in the opinion that the finest gem tourmalines in the world are to be found in the mines of San Diego County. Nearly seventy years ago a group of Indian children playing in the rocks came upon the first of the richly-colored rose-red and green stones. Mining scouts, then working in behalf of a distinguished jeweler in the East, quickly determined the value of this discovery and for more than sixty years these mines produced gems for the markets of Russia, Spain, and Germany. Gem tourmaline, too, was found in the San Jacinto Mountains of Riverside County, and today the handsomest of these stones appear in the shops of Bond Street and Fifth Avenue.

Craftsmen and gemologists alike disparage the phrase "semi-precious" stones, on the theory that all gems are precious. And while the layman defers to the expert in his scientific analysis of stones, there is almost universal disregard for the expert's passion for gem nomenclature. Topaz usually is spoken of as a semi-precious stone, and it is probably the most popular of all the lovely gems in this category. Its hardness is exceeded by only four other gem minerals, and because it takes a beautiful polish, its appropriateness in all forms of jewelry is unquestioned. Usually topaz connotes a gem of wine color, such as those found in the mines of Brazil, but this stone disproves the fallacy that each gem is limited to a single color. In California, near Ramona, topaz has been found of a beautiful aquamarine color. In the Aguana Mountains the topaz are a light green, and a noteworthy bluish topaz is produced near Oak Grove, in San Diego County. Because the quality and beauty of these gems are highly regarded by minerologists, the California topaz is prized above all others by devotees of this semi-precious stone.

Probably the most distinguished gem native to California is the kunzite, found some thirty-five years ago on Pala Chief Mountain, in San Diego County. It is of lilac or wisteria pink in color and it was named in honor of Dr. George Kunz, who first called attention to its possibilities as a gem stone. Here crystals yielding perfect stones up to two hundred carats have been found. Although it is essentially an American gem, subsequently kunzite was found in fine gem crystals in Madagascar. However, because of its rarity it remains among the most costly of the fine native jewels.

California, too, can claim the most recent of gem discoveries. It is the benitoite, which takes its name from the San Benito River where it was found in 1907. It ranges from a colorless stone to deep blue, and resembles more than any other gem the sapphires found in Ceylon. But again the scarcity of this mineral in the only place where it has been found thus far has kept it from being the widely known or popular gem its beauty deserves.

The garnet, repeatedly brought to American attention in the charming examples of Bohemian peasant jewelry, is one of the common minerals of California, and all varieties occur here, including the gem variety. Oddly enough, it is found in neighborly proximity to tourmaline in the mining districts of San Diego and Riverside Counties. Some particularly fine examples of native garnet have been found at Hemet where, according to legend, the Indians once used the hard little gems for bullets, believing too that the glowing red color would aid them in afflicting a more deadly wound. Because the garnet is abundant, it is the least costly of the semi-precious stones, yet its beauty and adaptability in ornamental jewelry have made a place for it in even the most modest jewel boxes of the world.

Throughout the history of Western gems, the Indian has appeared too often as a representative California craftsman. In the guise of trader, he entered modern society to barter beads of turquoise matrix and bracelets of hammered silver for the more convenient dollars of the oncoming tourist. Today he is represented at the trading post of many a crossroads where his wares still have a definite interest for the student of California history. However, scientific research has disclosed that California turquoise, which was his stock in trade,

(Continued on Page 35)

INTERIORS IN THE RESIDENCE OF MR. AND MRS. JOHN CLOCK

Long Beach, California

KIRTLAND CUTTER, F.A.I.A.
Architect

ELEANORE KING, A.I.D.
Interior Decorator

Photographs by Eaton

The living room in this spacious home is paneled and painted an off-white. The hangings are of glazed chintz with a design of flowers in many subtle colors. At night, an English casement cloth is drawn in place of the much-used Venetian blinds. The floor covering is light beige, the loveseat upholstered in a striped cloth of putty and amaranth. A large sofa is covered in a soft green and a bridge set in one of the bay windows is finished in a dull green woven fabric.

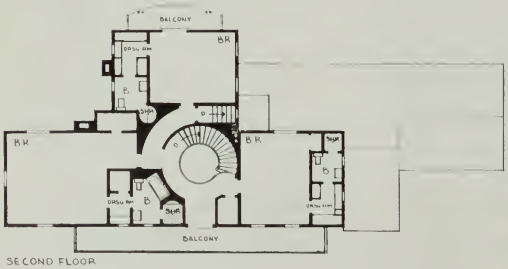
Louvered doors lead into the dining room, where again the architectural detail is simple but dignified. The walls are papered in a small design of dogwood blossoms. The furniture is dark mahogany, the rug light beige and the draperies in this room are a soft textured yellow.

In the master bedroom, a bay window overlooks the golf course. The curtains in the bay are soft and ruffled, the draperies are of chintz with bunches of old-fashioned flowers on an ivory ground with a binding of old blue.

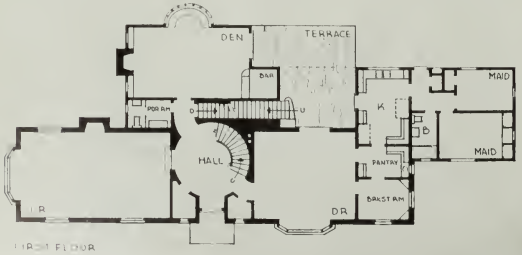
THE RESIDENCE OF MR. AND MRS. J. A. MALONE

in Holmby Hills, California

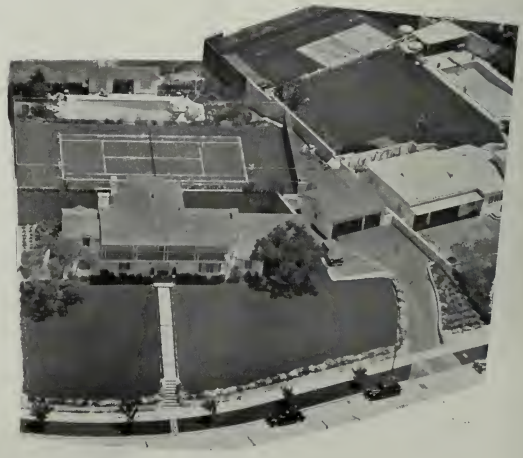
WALTER FUESLER, Architect
Interiors by BARKER BROS.



SECOND FLOOR



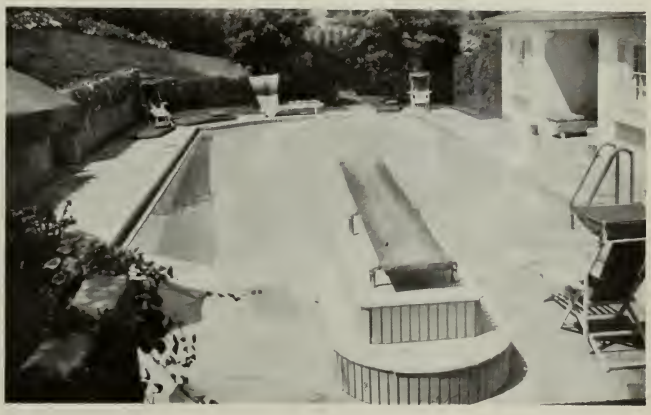
FIRST FLOOR



Situated in the rolling country of Holmby Hills, the residence of Mr. and Mrs. Malone is modified Monterey, a style that is always pleasing and will always have its adherents. Constructed of a combination of brick veneer, wood siding and plaster, it is painted an off-white with trim the same.

The airplane view shows the well-planned layout. The house and garage with its motor court are on one level with a concealed service yard behind the garage. The tennis court occupies the center, and beyond and below is a very sumptuous swimming pool and bath house. The adjacent property belongs to a well-known individual, Mr. Joe Penner.

The floor plan is spacious with a large circular hallway, an imposing living room and a good-sized dining room, a view of which is shown above. The den, however, is the real living room of the house with its fireplace and built-in bookshelves, its circular window overlooking the tennis court and the adjoining bar. This room opens onto the terrace, part of which is covered and which can also be reached direct from the kitchen, making outdoor entertaining pleasant and convenient. Upstairs are three large bedrooms, each with a dressing room and bath.

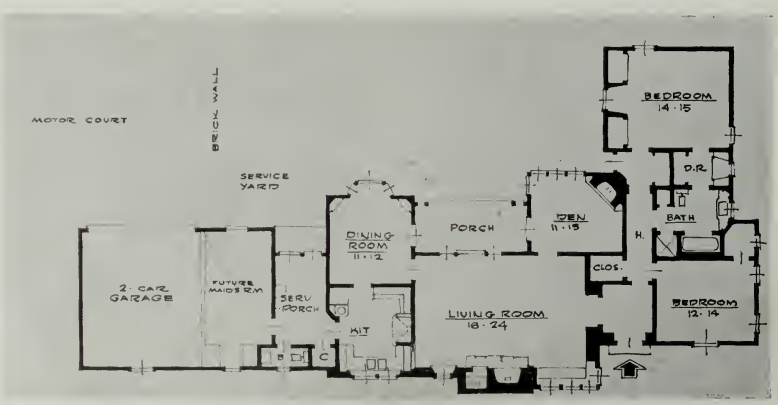


Photographs by Stuart O'Brien

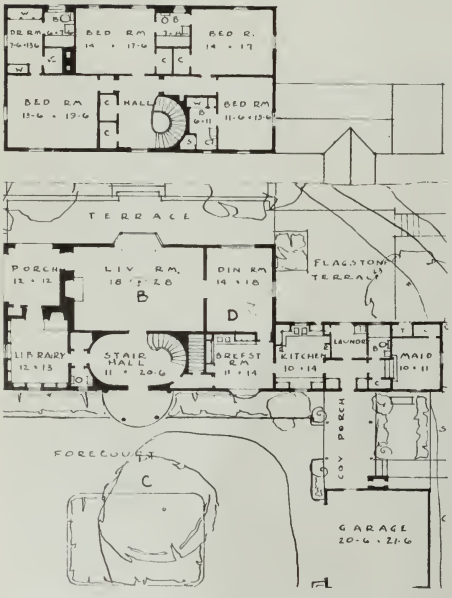
THE RESIDENCE OF MR. AND MRS. PAUL ELMQUIST

in Arcadia, California

ALLEN G. SIPLE, ARCHITECT



Twin seats outside a white picket fence are placed at the end of a long avenue of palm trees and a tall lamp-post lights the entrance gate. Colonial in detail, the exterior is of redwood siding and brick veneer painted white. The chimney is fat and solid looking, with a wood box on one side. The corner window of the living room has on the outside a brick water table that is practical as well as interesting, while inside the window seat is comfortable and attractive with its frilled curtains and bright cyclamen in pots. The fireplace with its Colonial mantel is well proportioned and simple and the wood box is hidden on the right behind the wainscoting.



THE RESIDENCE OF DR. AND MRS. VOYLE JAMES in North Hollywood, California

GEORGIUS Y. CANNON, Architect
JOSEPH CANNELL, A. I. D., Interior Decorator
LUCIA EDWARDS, Landscape Architect

A small acreage estate, the property is cut by two swales, the house being built on one of the knolls. The driveway opens into a large forecourt flanked by the dignified entrance, the covered porch and service entry, and the garage, leaving the balance of the property for outdoor living and playing.

The living room opens onto the terrace and lawn, while outside of the dining room at a lower level is a large flagstone terrace from which a walk leads to the badminton court and swimming pool. The contours of the property are accented by walls providing interesting walks with sunken gardens and small inviting pools.

The exterior of the house is white stucco with white pine trim and blinds painted white and a roof of dark brown shingles. Steel windows and doors are painted white.

In the living room the fireplace is generous in size, dignified but simple in detail, with a marble facing of Violet de Brignolles. The draperies are an old English glazed chintz with a pattern in gray, rose and violet on a yellow background. The carpet is a soft gray-green, the furniture dark mahogany.

In the library one wall is paneled, one wall is white brick, and the other two walls are lined with books. The corner fireplace is neat and cheerful. French doors open onto the covered porch, where a book may be enjoyed in peaceful solitude.

Photographs by Clyde Stoughton

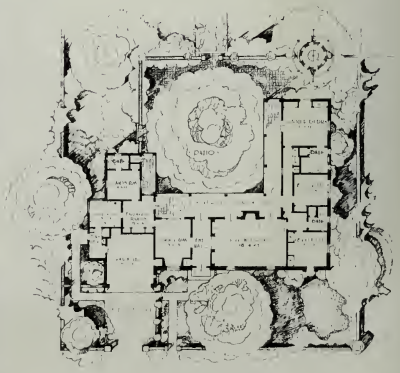
Situated in a former walnut grove, the house is built in a U around a beautiful old walnut tree. With long, low lines and a heavy tile roof, it has the color and charm of the Mexican farmhouse with hand-made wrought iron fixtures and decorative tiles. A glimpse through the motor gate reveals the protected entry with its heavy doors and potted plants. The patio as in its Spanish predecessors is the central room of the house, easily accessible and ideal for outdoor living and dining. The Mexican simplicities, however, are aided by modern conveniences, as the house is completely equipped with gas. Warmolators provide quick automatic heat, the storage heater abundant hot water; the refrigerator and range are gas and the frijoles and tortillas delicious.

THE RESIDENCE OF

MR. AND MRS. WALTER BRENNAN

in North Hollywood, California

BREO FREEMAN, Architect



THE OWNER SPECIFIES

By PLATTE OVERTON

On the right the new circulator type heaters are low in cost and economical in fuel consumption. When properly applied, they provide a world of heating comfort. Below is an example of the proper application of comfort heating. This is considered an ideal method for location of registers—low and beneath windows where heat can reach the coldest spots immediately and warm the air before it has a chance to reach the occupants.

MORE than ever before fixed ideas are being met when an architect or builder is confronted by a prospective home builder or buyer. There must be tiled showers for the baths — monel metal for the kitchen — a new note in chimes for the front door — and so on right down the line. And, the architect or contractor will, perhaps a little fearfully, mention heating. Well, what about heating? The answer will invariably be one of two possibilities. First — and the more sensible of the two, will be, "Why, of course we want complete air conditioning!" The other could be something like this: "I hadn't given it a thought, but of course we only want something to take the chill off — something inexpensive."

And upon these statements — so far removed from one another — present-day manufacturers of heating devices must base their efforts to produce equipment that will more than meet the specifications of these home owners.

A review of products of recent months shows us that the job of production of devices for heating has been well done. There are streamlined, decorative, many-colored units of almost every description to choose from.

But when once the subject of heating is broached, it is found that the selection of a unit is not the only thing to consider. It must also be decided just what that unit is capable of producing in the way of heating comfort — whether it is adequate for the individual needs of the owner and his family.

One thing all home owners feel in common is a desire to be comfortable and to be made so by a heating system that will so function that they are unaware of its existence. It is possible, of course, to be comfortable in a room with a temperature of 68° and uncomfortable in a room with a temperature of 72°, the difference being in how the heating is applied. The actual application requires not only engineering knowledge, but a vast experience and a careful study of the conditions to be met in the proper and adequate heating of each room.

Suffice to say that the problem is more than just dumping, pumping, or injecting enough heat into a room to overcome the calculated heat loss for an assumed difference between the inside and out-of-doors.

It should be assumed that adequate and comfortable heating has become a question of good manners and that the home owner, being resentful of criticism of his hospitality, should shrink from the possibility of cooking, freezing or dehydrating his family and friends. The discerning home builder must thoroughly investigate comfort heating before proceeding and by all means he must not leave his problem to the incompetent.

He should go directly to experts who are only too willing to give advice without obligation.

A large percentage of those planning to build homes have lived long enough in California to know that there's little consolation in the boasts of climate fiends — that it never gets "really" cold here. It has been learned that 35° to 40° outside temperature in California may actually cause more misery than a possible 20° below zero in Chicago, where buildings are constructed and heated to withstand this extreme temperature drop. Heating is necessary to comfort when it is more than 5° lower out-of-doors than room temperature inside.

Skimping and cheating on heat is all too common in our present-day home planning. Too frequently is the home owner confronted with the necessity for dragging out sweaters and footstools to try to allay the sufferings experienced in an inadequately heated home. And all because he chose to specify that the heating device must be installed for a stated sum without regard to the requirements of his home.

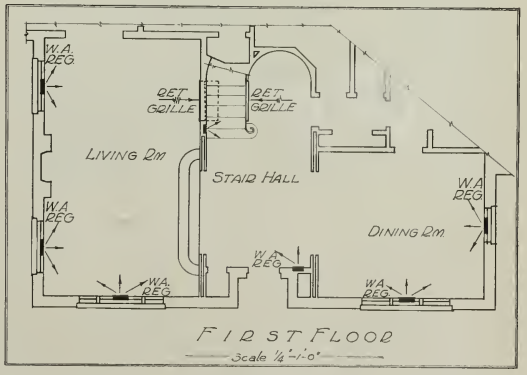
Until home builders realize that they must spend 5 per cent to 7 per cent of the cost of their home for "good manners" in heating, and leave the design and application of this heating to capable and reliable heating contractors, California will be known as a land of sweaters and "bad manners" in comfort heating.

Even more important is this in the low cost or moderately priced home. The small home requires more careful study to provide adequate heating than the large one. This is because the smaller home has a higher ratio of glass and wall areas to the floor space and most all of the room areas are required constantly for living space. Another requisite is that the heating unit be small, as space is at a premium. The unit must also be quiet and free from vibration as the owner must necessarily live and sleep near it. Room areas are not usually large and air movement must be reduced to a minimum. Infiltration (cold outside air leaking in) must be warmed at its source, and at once — and not left to be warmed by the bodies of the occupants of the room.

A home is a home only to the extent that one is comfortable in it. Winter comfort is no longer a luxury, but a necessity.

Home owners hesitate not at all to pay $250 for a refrigerator, $150 to $175 for a kitchen range, and perhaps $1000 for a good tile roof over their heads. Surely a home so equipped is worthy of more than open flame space heaters or a thirty-dollar "hole in the floor."

The home owner who specifies adequate comfort heating for his new home assures complete happiness in that home, to say nothing of building into it added resale value.



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THE RESIDENCE OF
MR. AND MRS. PALMER G. BYRKIT

in Glendale, California

WINCHTON L. RISLEY, A.I.A., Architect

TOMMY TOMSON, A.S.L.A., Landscape Architect

Situated on a peculiarly shaped lot, the layout has been arranged both for convenience and for privacy. The small entry opens into the living room where casement windows are well spaced, making possible an informal and attractive room. A door leads out to the protected patio which can also be reached from the breakfast room, where a corner window gives a pleasant outlook on both sides. The dining room is also of a good size and again casement windows add to the pleasant feeling. The kitchen, small and efficiently compact, is adjacent to the garage and laundry. Upstairs are one large bedroom and two smaller rooms with well-planned closet spaces and bedrooms.

COLLECTING BARBER MUGS

(Continued from Page 13)

recently by a new collector. It was made at the Royal Meissen factory and on it is portrayed an extremely elegant young man of the period of mauve satin breeches and waistcoat in plum embroidered in light blue. Holding the razor in a gesture rather menacing is the *valet de chambre*, about to proceed with the shaving of the well-drawn face of the young dandy. The delicate, high-bred youth has an expression of boredom quite as if he were about to be put through an unpleasant ordeal. It is interesting to speculate as to the original ownership of this mug as undoubtedly it was made as a special order since the Meissen factory did not turn out many such articles.

Most of the barber mugs date from about 1860 and a few bear date marks. They are not yet antiques but they are getting along in years. The mustache cup may come back but the electric razor has definitely put the barber mug in the hobby class.

THE RESIDENCE OF

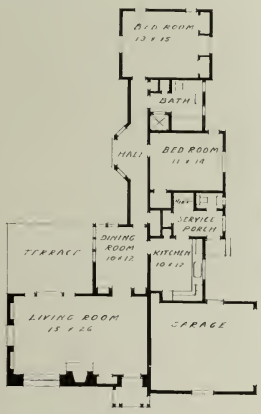
MR. AND MRS. J. W. GERMOND

in Pasadena, California

KENNETH A. GORDON, Architect

A home designed for comfort and convenience, the exterior is redwood siding and plaster, both painted a light cream color. The low-pitched shingled roof has been left to weather in natural tones. Attractive features of the house are the cupboards and corner window in the dining room, the large bay in the hall, and the fireplace wall of the living room which is paneled in clear white pine.

The garage and service yard are on the right, leaving the north side of the house protected and private. The living room and bedroom wing both open out to a delightfully intimate garden.



SANDCARVING GLASS . . . A MODERN CRAFT

(Continued from Page 14)

a leopard's figure while the rest of the surface has been laboriously cut away. Venetian glass, while used for scent bottles, decanters and drinking glasses in the form of ships, birds, lions and whales, was too thin for good cutting in many cases.

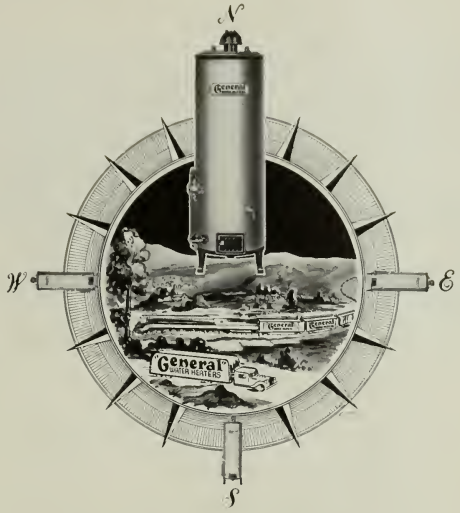
German glass factories during the Roman period were established close to Cologne near water power for glass cutting purposes. The invention of Bohemian glass made of refined potash, lime and sand gave great impetus to glass cutting, for which it was well adapted, being thick and colorless.

Flint glass in its present form was introduced in England about 1730 and is the most brilliant and colorless of all glasses. The term is now understood to mean a glass composed of the silicates of potash and lead. From 1780 to 1810 the finest cut glass anywhere was made in England.

Etching glass is achieved by chemical action of hydrofluoric acid. The glass is dipped in a protective resinous paint. When dry, the pattern is scratched with a sharp point and the glass is then exposed to the acid for the desired length of time.

Many art critics are of the opinion that softer, more delicately traced designs are more suited to glass material than the deep prismatic cutting which produces brilliant surfaces.

Of the four methods of glass decoration mentioned, sandcarving is the last one to be developed extensively. Constant care is imperative in order that the same high standard of design and craftsmanship in sandcarving be maintained.



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An open work panel six feet deep in jade green tile forming a frieze of delicate design across a building. Of hand-made terra cotta, much the same methods were used as were used hundreds of years ago. Courtesy of Gladding, McBean & Company.

CERAMIC ART IN RELATION TO ARCHITECTURE

(Continued from Page 3)

means the ceramic veneer on the upper portions of Greek architecture received a full measure of color.

The excellence of these Greek terra cottas was advanced by the Etruscans in central Italy and to the orders of architecture was added the Etruscan arcuated system of construction which gave rise to the vault and dome and which eventually made possible the architectural triumphs at Rome of the Imperial Period. While we think of Roman architecture as one of stone and marble, these materials were generally only a thin veneer over walls of burned brick or crude rubble concrete. As a result the fine beginnings of a ceramic architecture died out and the development of tiles as a wall decoration was left to succeeding races.

With the establishment of the Mohammedan faith in the seventh century, a revival of ceramic art took place. The earliest work of the Saracens, who were the Arabic followers of Mohammed, is little known, but their religion which held idolatrous the use of a human or animal form in religious architecture, led to a marvelously magnified use of geometrical patterns in color, a type of decoration well adapted to ceramic materials. As a people, the Saracens were not great builders, but rather great decorators. It is popularly thought that the Arabs of that day were barbarians, but with a brilliance second only to the Greeks and from a different angle they took up a systematic development of positive knowledge which the Greeks had begun. In mathematics they became famous; the Arabic numerals, the use of decimal notation and algebra are prominent among their contributions. They developed spherical trigonometry and invented the sine, tangent and co-tangent. In physics they invented the pendulum and studied its laws. They did distinguished work in optics; advanced astronomy and made substantial developments in astronomical instruments. They studied physiology and hygiene; understood the use of anesthetics and developed a materia medica, similar to our own. While western Europe was still resorting to magic and trusting in miracles, the Saracens had a real science of medicine.

Likewise in chemistry they discovered many new substances, such as, alcohol, potash, nitrate of silver, nitric and sulphuric acid. In manufactures, they led the world of their day, working in gold, silver, copper, bronze, iron and steel. And so on with leathers, paper, the secrets of dyeing, the making of sugar from cane, scientific farming, development of irrigation and in many other things they showed a natural leadership. It is not surprising that they were to be foremost in the development of a new and characteristic ceramic art.

Saracenic art influenced the art of each succeeding period reaching Persia between the eleventh and seventeenth centuries and was evidenced in the beautiful lustre ware, cobalt blues, purple, copper green or turquoise with the designs bordered in brownish black produced with oxides of iron and manganese. Along with the development of this art in Persia, the Saracens developed a similar art along slightly different lines in Syria, Turkey and Egypt. Perhaps the finest example of Saracenic architecture in Syria is the Dome of the Rock in Jerusalem. It is estimated that there are some 45,000 individual tiles on this structure, much of which, during the past four hundred years, has undergone numerous repairs.

It would be easily possible to go on at great length regarding the history of ceramics as related to architecture but suffice it to say that, modified by these and other less manifest influences, the ceramic art has followed a definite course of development from one civilization to the next as an accessory to conquest, rebuilding and the growth of appreciation. Artists and scientists through all the ages and all the nations have added to it the fruits of their genius, and the craft has gathered utility, variety and beauty; it has won favor with prince and priest, and adorns palace and temple alike.

The foregoing facts along with records of peoples' culture, customs and languages could only have been discovered through evidence present today and so we are extremely grateful to ancient man, who, wishing his handiwork to endure, used a ceramic material.

THE SEMI-PRECIOUS GEMS OF CALIFORNIA

(Continued from Page 22)

can be found in sufficiently good quality to attract the attention of the more sophisticated modern craftsmen. The bluish-green color, which constitutes the only gem qualification of this stone, is due to copper present in its composition. Since it can be combined beautifully and delicately with either silver or gold, the lapidaries of California are making use of the best examples of the gem turquoise which is found in San Bernardino County.

The California bloodstone is another native mineral that long has been used in jewelry for men. It is a dark green chalcedony spotted with red jasper, and although it is not a rare gem, its composition is such that it enables the craftsman to use it to especially good advantage in signet rings and seals. Another favorite mineral of the lapidary is the blue lapis lazuli found near Upland, in San Bernardino County, which is used for vases, mosaics, and ornamental work.

Of the recognized precious stones, California produces diamonds in the gold region of the central and northern counties and along the western base of the Sierra Nevada. In all, between four and five hundred stones have been found, a few of them two carats in weight. However, the deposits are neither numerous nor large enough to justify commercial production. Disaster, too, awaited the gemologists who sought opals in California, for while one or two handsome fire opals were found in Sonoma County, the valuable opal mines of the West lie in Utah and Nevada. And Nevada, too, can claim the deposit of emeralds, the only other precious stone of great value found in the western part of this country.

Gemologists, who share with their fellow scientists a passion for accuracy, have been as ready to disprove the value of certain native minerals as to exult in their discovery of good gem mines. At one time Californians entertained the belief that there were moonstones sprinkled over the beaches of Catalina Island. Tests proved that the thought was more esthetic than accurate, and that these were not moonstones at all, but mottled stones of jasper and onyx which have no more intrinsic value than the chalcedony pebbles on the beach at Redondo or the fragments of carnelian at Lake Tahoe.

When selecting native gems for jewelry, the craftsman offers one bit of sound advice to the amateur collector. It is that the quality of the gem under consideration should be vouched for by a recognized gemologist. These experts usually are members of the American Gemological Society, and at least one representative of this group will be found in almost every reputable jewelry establishment. In judging stones, as in judging the works of old masters, the enthusiasm of the amateur should be substantiated by the findings of the microscope.

The California craftsman is in a happy position with regard to the selection of gold and silver to complete the manufacture of native jewelry. Gold is found in every county in this state, and it is produced in two-thirds of them. Silver mines are plentiful, too, and to the amazement of the novice, the prices of sheet gold and sheet silver, used in jewelry, do not vary greatly regardless of the economic state of currency in a confused world.

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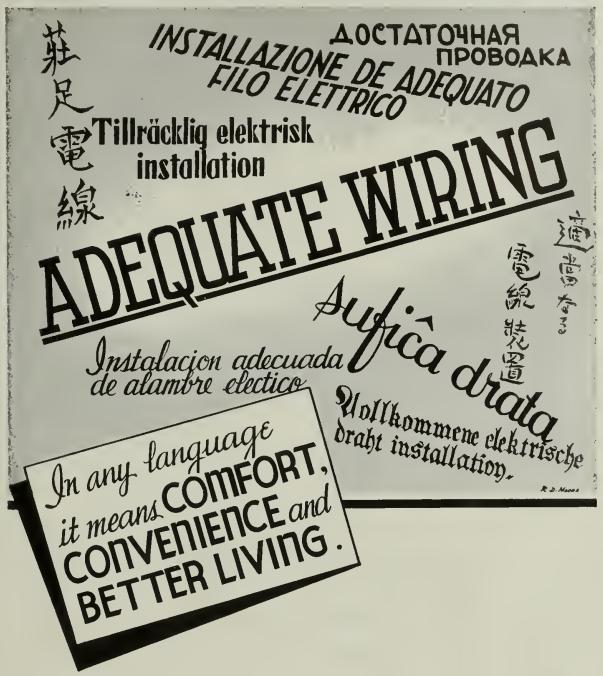
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No matter what language they speak, people everywhere want the universal servant, electricity, available when and where they want it in their homes. The architect who sees and supplies this demand is the architect whose name will be repeated everywhere by enthusiastic clients.

Be sure the wiring for the homes you plan is adequate and arranged for greatest convenience.

PACIFIC COAST ELECTRICAL BUREAU

447 Sutter Street
SAN FRANCISCO

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SANITY IN ART

(Continued from Page 7)

Just to see landscapes that tried to give a real artist's impression of nature. It was thrilling to see beauty again on canvas.

Not to prolong this article too long I would like to make a proposition to the San Francisco Art Association. I will select one hundred pictures and Dr. Morley can select one hundred pictures, and we will have a joint show in the Legion of Honor Palace to which we will invite the public. I suggest that we charge twenty-five cents apiece and place the fund to be used partly for prizes and partly to go to the winner of the contest. The contest as to which show was the most liked would be decided by popular vote of the people. Dr. Morley could have the money for the Art Association, if she won, and if I won I would give the money to the Sanity in Art group in San Francisco.

If this contest cannot be staged then I suggest in the future that the art galleries of San Francisco do the right thing by the artists of this great city and give *all* the artists a chance to show their works. I personally feel that the cold-blooded freeze-out which the radicals have been pulling in San Francisco these last few years smacks too much of those blessed dictators. I thank you.

A dramatic Baroque fireplace that becomes the focal point of a sophisticated, luxurious living room designed by Elsie de Wolfe for Grosfeld House.

FIREPLACES

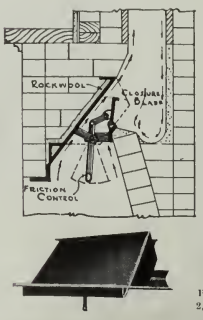
(Continued from Page 18)

leather chairs. Do you know the delight of waking on a brisk, cool morning and enjoying the sparkle of a fresh new fire burning on the hearth or the really great luxury of the perfect dressing room with the tantalizing warmth of fire in front of which to dress? There is hardly a room actively used in living that does not benefit by the addition of a fireplace. Nor does it have to be a large one. A huge roaring fire is a great thing about which to gather but a more comforting thing than a small fire briskly burning I have never found.

Decoratively speaking, the fireplace usually becomes the *pièce de résistance* of a room. It is naturally the focal point about which the room revolves in use and arrangement and provides an opportunity to impart great architectural distinction and beauty to a room. The architectural treatment may be extremely simple but beauty of line and proportion often accomplishes more than elaborate detail. Unfortunately, the obverse is also true. How often one sees a badly proportioned, badly designed and inappropriately chosen mantel.

The period in which you have found inspiration for your home has its contribution to make regarding your fireplace design. Each well-defined period has its distinctive fireplace. From early styles on down through the seventeenth and eighteenth centuries in England and France especially, where mantels of exquisite beauty were designed, down to and through the Victorian era, there is a clearly defined style to receive your attention and consideration. The more ornate beauty of a fine Georgian mantel, the clear classic beauty of an Adam design, the richly flowing rhythm of a Louis XV mantel, the chaste exquisite charm of the Directoire — all these and many more are available for study and inspiration. Woods painted soft whites in contrast to colored walls or some slight subtle variation of the wall color, or bleached and mellowed. All wood or combined with metals, pewter inlay or with plaques of Wedgewood or some fine satiny modern alloy. Marbles with their infinite varieties of veinings and endless colorings. All these from which to choose and too their complementary facings and hearths of marble, brick, slate stone and metal.

Place your problem in the hands of a good architect or decorator and he will lead you in the right path. For whether it is a new home you are building or the remodeling of an old one, nothing can give it quite the gracious, beautiful distinction of well-chosen fireplaces, nor you the wonderful satisfaction of a home that is made to be loved and lived in.



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THE SUPERIOR FORM DAMPER is not just a damper but a perfect guide and form, constructed of heavy metal with proper dimensions and angles to form a perfect throat, smoke chamber and downdraft shelf.

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Alfred C. Bonney demonstrates superb craftsmanship in this Santa Ana home designed for Mr. and Mrs. R. B. Bird. But he didn't stop at charming lines.

Every detail that might result in greater comfort — more practical living — has been considered. And that's why Mr. Bonney specified a Payne gas-fired Forced Air unit for heating and ventilating.

Automatically controlled, *circulating* warmth in winter and a cooling flow of fresh air in summer give this home complete liveability, *Payneheated* comfort.

Whatever your heating installation — for a mansion or a bungalow — investigate Payneheat, your finest furnace value.

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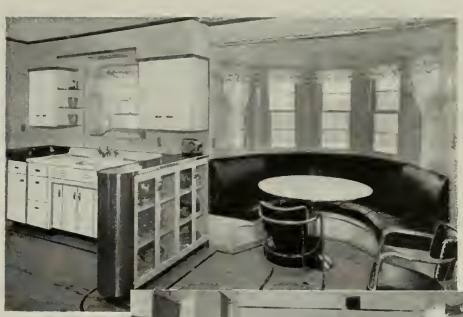

Kitchen and bathroom in the residence of Mr. and Mrs. Al Pearce—one of California's many beautiful Crane-equipped homes.

In keeping with the elaborate and careful architectural planning of fine homes, Crane fixtures for bathrooms and kitchens provide modern livability in its fullest measure.
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Would you leave to chance your lighting, which has power to enhance or destroy the atmosphere of the room you created? Wouldn't you plan the permanent lighting so that your most important architectural effects were properly emphasized regardless of the lamps that might be added?

Wouldn't you locate switches so that you would not have to walk thirty or forty feet to turn off the living room light and then make a hazardous return trip in the dark?

Wouldn't you specify in your plans plenty of circuits of ample sized wire to serve all the outlets and lighting fixtures you may have operating at once?

Your client wants the same livability in his home. He may not know how vital good electric service is, but you do know. You know how completely the comfort and convenience of the people occupying the house depend upon smooth electrical service—because you want that kind of service for yourself.

Include electrical adequacy in the plans for every home you design.

PACIFIC COAST ELECTRICAL BUREAU

447 Sutter Street San Francisco

CALIFORNIA ARTS & ARCHITECTURE

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THE TABLE ON THE COVER

CHRISTMAS trees made of lucite with a polished crystal-clear beauty. Shaped like regal deodars, they are three feet in height, topped by glistening stars. Modern trees that demand a modern setting. Reeded glass of a light texture supported by structural glass bricks, makes a perfect table top. A cloth of translucent tarlton, trimmed with tucking and a band of lucite covers the gleaming table, softening it and giving it a streamline effect. Chinese holly with lucite stars outline graceful ribbons of lucite, while beautiful red camellias surround the glasses, giving life and brilliance to the modern simplicity of the arrangement.

The lucite trees designed by Grace Walton were made by Dave Swedlow, Inc. The sheet of reeded glass and the structural glass blocks came from W. P. Fuller & Company. The modern silver from Porter Blanchard, the gorgeous camellias from Coolidge Rare Plant Gardens—and the photograph is by Miles Berne.

THE CALENDAR

ANNOUNCEMENTS of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CHRISTMAS PAGEANTRY and outdoor interests and sports mark December as different throughout California. At San Diego the Christmas Tree Lane of Balboa Park shows 100 rare Acacia Melanoxylon trees, which border the Prado, decorated with colored lights. Santa Claus Lane at Hollywood is really a mile of Hollywood Boulevard, lined with Christmas trees and illuminated decorations, along which moves the Santa Claus float each night to December 24. At Pasadena the Yuletide decorations are sheathed in cellophane. The 36 spans of decoration on Colorado Street are composed of garlands and cellophane bells over each small light, alternating with units made of cello-glass, depicting Christmas scenes, illuminated from within. Huge cypress wreaths with special fibre garlands finished in silver complete the effect. Altadena again provides the Christmas Tree Lane, a mile of Himalayan deodar trees, illuminated with multicolored lights through the Christmas season. At St. Elizabeth's Church, Altadena, the Outdoor Crib and Nativity Tableaux is beautiful and impressive, and may be seen from December 24 to January 2. "Las Posadas," the Christmas celebration of old Mexico, may be seen at Olvera Street, Los Angeles, as well as street and individual window decorations by business firms throughout the city. Glendale features a Christmas Light Archway, the myriad of lights forming a tunnel of light through which visitors drive. Lake Arrowhead provides the annual Swiss Santa Claus Celebration at the Village Inn, December 24-25. Christmas at Yosemite has become historic and may be enjoyed in the modern or ancient manner. The Yule Log Ceremony is observed both at The Ahwahnee and at Yosemite Lodge, December 24. The Bracebridge Dinner at The Ahwahnee, December 25, is an "Old English Dinner" as described in Washington Irving's Sketch Book, and is served true to form, with the host and guests in costume. The Nation's Christmas Tree Ceremony is held at General Grant National Park, December 25, 12:30-1:00 p.m.

THE OUTDOOR BRIDGE TOURNAMENT at Inglewood is held December 2 at 2:30 p.m. and attracts hundreds of players. Prizes are offered and the games are auction, contract and duplicate bridge; pinochle and five hundred. Music and entertainment intersperse the games.

SEASON OF WINTER SPORTS is determined by weather conditions but the tentative dates announced include: Official meeting of Ski Runners; Amateur Ice Carnival at Lake Arrowhead, December 15. Official opening of Yosemite Winter Club Ice Skating Rink, December 16; Official opening Badger Pass Ski House, Yosemite, December 17. Skating Gymkhana, Yosemite, December 23, and Novice Ski Races, Gold and Silver Ski Tests, Badger Pass, Yosemite, December 24. Children's Skating Gymkhana, Yosemite, December 25. Figure Skating exhibitions, Yosemite, December 26. Costume Ice Carnival, Yosemite, December 30.

BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, Los Angeles District, sponsor a series of lectures. The current one is by Brother Leo; the topic is "The Color of Life," given at Thorne Hall, Occidental College, December 16.

CORONATION of Queen of the Tournament of Roses and the Coronation Ball is held at the Civic Auditorium, Pasadena, December 28, opening the festivities which precede the famous Tournament of Roses parade, January 1, at Pasadena. The theme of the Tournament varies each year but the motif must be worked out in floral effects and only real flowers may be used.

INSTITUTE OF WORLD AFFAIRS is held at the Mission Inn, Riverside, December 10-15. Dr. Rufus B. von KleinSmid, president of the University of Southern California is chancellor of the Institute, and announces preliminary topics as follows: "Historical Factors in World Affairs," "Economic Factors in World Affairs" as well as Cultural Factors, Educational and Propagandic Factors, and Collective Action in World Affairs. Educators and world affairs experts from sections of the United States are expected to participate in the series of addresses and round tables.

Enchantment for her leisure hours is the title given by J. W. Robinson to hostess gowns. The young hostess wears a suave rayon jersey with dolman sleeves, corseted waist and necklace collar. It costs $25.00 and comes in rose, jade and sailing blue. The velvet gown is gracious and sophisticated with coin dots and a luxurious draped fullness. In zircon blue, caress blue and tearose, it sells for $39.95.

"THEY SHALL HAVE MUSIC"

By HENRIETTA McFARLANE

IF, in the music of the Christmas season, there are new overtones of peace and good will, give pause for the joyous thought that musically Los Angeles may be entering upon a new era. For the management of the Symphony Association has outlined plans for this season that, for many reasons, are worthy of the heralds' acclaim. One welcome innovation is the change of locale from the Philharmonic Auditorium to the Hollywood Pantages Theater in mid-winter for the remainder of the season's concerts. Not only is it sheer joy to look forward to concerts in a center that is conveniently located, but there is added serenity in the thought that the Pantages Theater is acoustically good and architecturally designed to insure the comfort of an audience.

This gesture toward Hollywood, too, has opened the doors to a wider audience than sometimes has been seen in the downtown concert hall. The new environment suggests a representative group in which will be hospitably blended the formal townsfolk, the inhabitants of the movie world, and the numberless casual concert patrons who owe allegience only to good music wherever they may find it.

Another variation this season is the appointment of three guest conductors—Bruno Walter, Leopold Stokowski, and Albert Coates. Each of these musicians is endowed with vital power as a conductor, and each of them is blessed with a personality which enables him to communicate musically with his audience through the medium of an orchestra. Under such circumstances not only may an audience look forward to a fresh approach to symphonic masterpieces, but to sharing in the interpretation of such new works as may be programmed. This stimulus to musical thought is always welcomed by a constant audience, and Los Angeles will find added pleasure in the knowledge that these eminent conductors, now residents of the community, are eager to contribute their energies toward establishing here a true center of music.

Symphony audiences, too, are grateful for the easing of tension that has come with the cash and carry policy adopted by the orchestra management this year. The season has been fixed at sixteen weeks with the full blessing of the box office. To be sure, the Symphony Association still must rely upon certain of its sponsors to assume financial responsibilities, but their burdens have been so lightened as to remove somewhat the thought of largesse that has formed an undercurrent of feeling in times past. The clear cut plans of this season carry the hope that eventually the concert patrons of Los Angeles can assume the dignity of wholly supporting their own orchestra.

(Continued on Page 36)

WORLD AFFAIRS ASSEMBLY is held December 16 at the Vista del Arroyo Hotel, Pasadena. The reception in the lounge at 6:30, the formal dinner at 7, with the program of talks opening at 8:30.

FOOTBALL, a Pacific Coast Conference game, marks December 9 at the Los Angeles Coliseum, played by University of California at Los Angeles against University of Southern California.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College announces that John C. Metcalf, American newspaper reporter who acted as special agent in charge of the Nazi-Fascists investigations for the Dies Committee, speaks on "Uncovering Un-Americanism," December 5. The first lecturer in the 1940 series will be Wilfred Husband, January 9, the topic being "The Scandinavian Experiments."

ONEONTA CLUB again sponsors a course of lectures at the Senior High School Auditorium, South Pasadena, and presents Dana and Ginger Lamb, who give their experiences, illustrated with films, "From San Diego to Panama in a 16-foot Canoe," December 15.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Series, is presenting the winter course of illustrated lectures at the Civic Auditorium, Pasadena, and at the Wilshire Ebell Theater, Los Angeles. The current lecture is December 5, the speaker is Wilfred Husband, and his subject is Sweden.

SPECIAL EVENTS offered by Elmer Wilson at the Civic Auditorium, Pasadena, include a debate by United States Senator Robert M. La Follette versus Congressman Hamilton Fish, December 4.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, provides a course of Sunday afternoon free lectures at 3 p.m., continuing through March. Lectures scheduled for the month are:

December 3, Arthur C. Barr; Trailside Adventures, Wildlife of the Mohave Desert. Illustrated with motion pictures.

December 10, Dr. Byron Cummings: The Ancient Ruins of Kinishba, Arizona. Illustrated with colored slides and pictures.

December 17, Dr. Ralph E. Netzley: Ancient Mayan Ruins of Yucatan. Illustrated with moving pictures and slides in color.

ALEXANDER WOOLLCOTT is heard at the Civic Auditorium, Pasadena, December 9, his subject being "The Invisible Newspaper," under the auspices of the Clinic Auxiliary of the Huntington Memorial Hospital.

FOR THE SKIPPERS a Christmas Regatta is announced by the Newport Harbor Yacht Club for December 30-31. Young and old may enter and enjoy the classic sport of yacht racing.

THIS LITTLE GIRL WILL HAVE A HAPPY CHRISTMAS but

Tuberculosis is still the greatest killer of youth . . . and takes *fifty per cent more girls* than boys between the ages of 15 and 25!

Two modern aids that help the physician detect tuberculosis in its earliest, *curable* stage are the tuberculin test, and the chest X-ray.

Your purchases of Christmas Seals make it possible, not only to teach people that tuberculosis is preventable and curable, but to look for early stages of this dread disease among children who *seem to be* in good health.

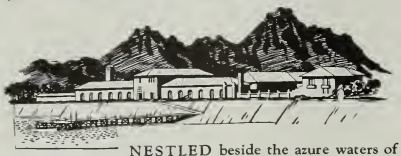
So from now 'till Christmas, mail no letter—send no package—unless it is decorated with the Christmas symbol that saves lives!

The National, State and Local Tuberculosis Associations in the United States

1939 BUY CHRISTMAS SEALS

CALIFORNIA ARTS & ARCHITECTURE—Vol. 56, No. 6—Published monthly at 2404 West Seventh Street, Los Angeles, California, by Jere B. Johnson. Established 1911. Yearly subscription price, $2.50. Entered as second class matter January 28, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.

Discovered in old MEXICO!



NESTLED beside the azure waters of Bocochibampo Bay on the Gulf of Lower California, is Southern Pacific's resort-hotel *Playa de Cortes*. Here, you may relax in a peaceful foreign land and enjoy all the comforts of American living.

Sunny winter climate. Try your hand at game fishing (the world's finest). Swim in the outdoor salt water plunge. Convenient rail service; low fares.

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For Booklet Describing the Hotel, Write

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PARK and
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European Plan
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GETHIN D. WILLIAMS
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El Encanto Hotel and Villas
On the Riviera Above the Old
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Definitely the Really Appreciative Gift

STENDAHL ART GALLERY

3006 Wilshire Boulevard DRexel 0223 Los Angeles

The craftsman of the California Crafts Shop in Santa Barbara is Walter F. Klages, who makes beautifully designed and colored tile for coffee table tops, to outline a fireplace or adorn a patio. His flower pots are known and loved for their individuality and add a special significance to the gift of a plant.

LECTURE SERIES of the Athenaeum, SSI South Hill Avenue, on the California Institute of Technology campus, Pasadena, presents lectures on literature by members of the staff of the Huntington Library and of the California Institute. These lectures are open to the public and are held on Thursday evenings at 8:15.

PRESENTATIONS by the Clare Tree Major Children's Theater at the Shakespeare Clubhouse, Pasadena, are again sponsored by Mrs. Louis B. Triplett and offers "Under the Lilacs," by Louisa Alcott, Friday, December 29, at 2:30. A luncheon for the children in attendance precedes this Christmas week performance.

MONTEREY PENINSULA COMMUNITY CENTER holds a Doll Sale, December 2, at the House of the Four Winds, Monterey, for the benefit of the Day Nursery Building Fund.

TO BENEFIT the Welfare Fund of Carmel, Ronald Telfer gives the first of a series of play readings in December. He reads "The Fabulous Invalid."

CHARITY LEAGUE of Santa Monica holds a cocktail dansant, December 15, at the Santa Monica Beach Club, beginning at 5 o'clock. Following tradition, the new members, pledged in November, are honor guests for the pre-holiday affair. Dancing is an innovation of this season.

LAS MADRINAS charity ball, the seventh annual, is held December 8 at the Biltmore Hotel, Los Angeles. An innovation of this year is the table for daughters of Las Madrinas members who attend as representatives of the second generation of workers for the Children's hospital.

THE DOMINOS open the winter season of revels, December 8-9, at the Assistance League Playhouse, Hollywood, with a program of one-act plays, black-out and old-time minstrel show. This is one of the organizations which prove that show people take care of their own needy. Elizabeth Risdon is president; May Robson, honorary vice president; Norma Leslie, treasurer, and Fritzie Ridgeway, chairman of the board of directors.

TWO CLUBS, Town and Gown and the Art Noon Club, unite December 5 in a luncheon, program and reception, honoring Mrs. Walter Harrison Fisher and Mrs. John Wesley Harris. Program follows luncheon in the Town and Gown foyer.

INTERTRIBAL Indian ceremonies, held each fall at Gallup, New Mexico, have been photographed by Mr. and Mrs. Burton Frasher of Pomona, and are shown the afternoon of December 2 at Royce Hall Auditorium, at U. C. L. A.

ALEXANDER WOOLLCOTT gives "The Confession of a Dying Newspaper Man" in a lecture at the Savoy Theater, San Diego, December 12.

LORITA BAKER VALLELY (Mrs. Jack Vallely) discusses world events, reviews new books and plays at Del Monte; Huntington Hotel, Pasadena; Beverly-Wilshire, Hollywood; Wilshire Ebell Theater, Los Angeles; Fairmont Hotel, San Francisco, during the winter season.

SPORTS which may be enjoyed at San Diego during the month include: December 1-2, basketball, U. C. L. A. vs. San Diego State, State College Gymnasium; December 3, San Diego Archery Club "Aznoe Trophy Shoot," Balboa Park; December 21-22-23, Midwinter Tennis Championships, North Park Recreation Center, Balboa Park; December 31, New Year's Regatta, San Diego Yacht Club.

WINTER RACE MEETING opens at Santa Anita Park, December 30, to run through March 9. Opening program includes California Breeders' Champion Stakes for two-year-old home-breds, one mile, added value $10,000. Pari-mutuel.

ANNUAL RACE MEET at Las Vegas, Nev., continues through December 2-3. Pari-mutuel racing and cowboy horsemanship in this "old frontier town" celebration.

EQUESTRIAN ASSOCIATION of Monterey sponsors a season of four-period polo games starting at 1:45 p. m. each Sunday at the Del Monte Polo Grounds, and to continue to the second Sunday in April. Events in horsemanship follow the games and the public is invited to participate. At 3:15 p. m. a polo game of six periods is played.

THE PAUL POSZ series of events at the Memorial Opera House, San Francisco, presents Alexander Woollcott, who makes "The Confessions of a Dying Newspaper Man," December 17.

CLAREMONT COLLEGES sponsor an Essay Contest in connection with its John Muir Nature Enterprise. This is open to students and to the general public. The purpose is to foster interest in the study of nature; and to encourage an appreciation of beauty. Prizes are offered: first, $100; second, $75, and third, $50. Conditions and other information may be obtained by writing to John Muir Nature Enterprise, Room 100, Harper Hall, Claremont, Calif. Manuscripts must be in the hands of the judges before February 1, 1940.

COMMUNITY ART CENTER at Ojai was opened and dedicated last month and the various branches are functioning in the new building, which is adequate in every sense. There are assembly rooms, a library, a well-designed theater, and a shop for the craftsmen.

RUST NURSERIES in Pasadena will hold their customary Open House for Christmas beginning December 19. Magnificent floral displays and colorful Spanish dancers and music create a delightful atmosphere.

MUSIC

ART COMMISSION of San Francisco again presents a series of Municipal Concerts with the San Francisco Symphony Orchestra, Pierre Monteux, conductor, and guest attractions, opening Friday evening, January 12, and ending Tuesday evening, April 9. Following the opening concert, which will reintroduce Leopold Stokowski as guest conductor of the Symphony at the Civic Auditorium, six performances of the Ballet Russe de Monte Carlo will be given.

BEHYMER ARTIST SERIES at the Philharmonic Auditorium, Los Angeles, presents Bidu Sayao, Brazilian soprano, in concert recital, Sunday afternoon, December 3. On Thursday evening, December 7, Vladimir Horowitz, Russian pianist, is heard; and on Tuesday evening, December 12, the 20-year-old Eugene List, pianist, proves himself a master of the keyboard. The new year will bring many new and old favorites.

EVENTS at San Diego, music, lectures and drama at the Savoy Theater:
December 1-2, "Taming of the Shrew," with Alfred Lunt and Lynn Fontanne.
December 3, "Ballet Caravan."
December 5, Los Angeles Philharmonic Orchestra.
December 7, Concert by Anne Jamison, presented by Amphion Club.
December 12, Lecture, Alexander Woollcott, "Confessions of a Dying Newspaperman."
December 26, "Under the Lilacs," New York Children's Theater production, given at the Old Globe Theater, Balboa Park.

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, gives the opening pair of concerts of the symphony season, November 30-December 1, with the second pair scheduled for December 14-15. These concerts are directed by Bruno Walter, who, after these concerts and an event in Santa Barbara, returns to New York to conduct a series of concerts for the N. B. C. Symphony Orchestra. The orchestra will be conducted by Albert Coates, January 11-12, and later Leopold Stokowski opens a three-pair series in the Pantages Hollywood Theater, January 25-26. Soloists announced for the symphony season are Heifetz, Kreisler, Rachmaninoff, and Hoffmann.

THE BACH SOCIETY of Pasadena gives the first concert of the season at the Vista del Arroyo Hotel, December 10. The program includes the new Cantata, "A Mighty Fortress Is Our God," and the Orchestra Suite in B Minor.

CLAREMONT COLLEGES Artist Course omits a concert in December but continues the series with Lawrence Tibbett singing January 20.

THE ORANGE COUNTY Concert Series presents Toscha Seidel, January 11, at Santa Ana. The April artist is Jose Iturbi.

REDLANDS UNIVERSITY continues the concert season, December 8, with the young pianist, Eugene List.

ALEXANDER BORISOFF presents his artist pupil, Alfred Broadbent, in recital at the Biltmore Music Room, Los Angeles, December 6. Theodore Saidenberg accompanies at the piano.

CHAFFEY ALLIED ARTS series in the new Chaffey Auditorium, Ontario, continues the programs with the San Francisco Ballet on January 11.

SYMPHONY ORCHESTRA of San Francisco, Pierre Monteux conducting, opens the symphony season with a pair of concerts on Friday afternoon and Saturday night, December 8-9, at the Memorial Opera House. This is the twenty-eighth season of the symphony and the fifth year with Pierre Monteux as conductor. Twelve Friday afternoon and Saturday night concert pairs are announced, the season to continue to mid-April. Soloists to appear with the orchestra include: Igor Stravinsky, guest conductor; Sergei Rachmaninoff, pianist; Jascha Heifetz, violinist; Jussi Bjoerling, tenor; Alec Templeton, pianist; Carlos Chavez, guest conductor; Walter Gieseking, pianist, and the Coolidge Quartet.

SAN GABRIEL VALLEY OPERA COMPANY, directed by Guido Caselotti, presents a concert program at the Shakespeare Clubhouse, Monday evening, December 4. Soloists of the opera company are heard, also the senior and junior choruses. Excerpts from the following operas are used: "Faust," "La Traviata," "Lucia di Lammermoor," "Cavalleria Rusticana," "Tannhauser," "Il Trovatore," "Samson and Delilah," "Carmen," and "I Pagliacci."

LOS ANGELES ORATORIO SOCIETY, with Richard Lert, conductor, and William Bergren, assistant conductor, announces a premiere performance of Eleanor Remick Warren's new work, "The Passing of King Arthur." This recently published work is for orchestra, chorus, tenor and baritone soloists. Mrs. Frances Stults Campbell, entering her eighth year as president of the society, announces that a scholarship of $200 will be given this year for the best voice among its members.

CIVIC ORCHESTRA of Pasadena announces its annual contest for young artists who would like a concert appearance with the orchestra. Contests this year are for piano and wind players; flute, oboe, clarinet, bassoon, French horn and trumpet, and are held December 20 and 22, in the afternoon. Applications may be secured from the Civic Orchestra office, 323 Pacific Southwest Building, Pasadena.

COLEMAN CHAMBER CONCERTS are offered at the Community Playhouse, Pasadena, Sunday evenings, generally one each month. The third event of the season is given by a famous European quartet, Loewenguth from France, with a noted pianist, Esther Jonsson. The fourth concert features Raya Garbousova, great woman 'cellist.

OPERA READING CLUB of Hollywood, Leon Rains, director; Florence Joy Rains, accompanist, selected "Tales of Hoffmann" for the December presentation.

ELMER WILSON concert brings Bidu Sayao, Brazilian soprano, to the Civic Auditorium, Pasadena, the evening of December 7.

SYMPHONY ORCHESTRA of San Gabriel Valley, Harold H. Scott, director, presents a series of concerts during the season which opens December 8 and continues to March 1, at the Mayflower School Auditorium.

JEFFERSON MUSIC SOCIETY announces a concert for Saturday, December 9, at which the guest artists will be Reginald Bland, violinist, and Gustav Riherd, pianist, continuing their cycle of sonatas by Beethoven. These concerts are free to the public and are given at the Jefferson School Auditorium, Pasadena.

UNIVERSITY OF CALIFORNIA at Los Angeles announces a concert, December 1, by Bidu Sayao, South American soprano.

THEATER NOTES

THE PLAYHOUSE in Pasadena earned the titles Community, and later State Theater, honestly by true endeavor, and continues to present the best in dramatic entertainment. Two plays are presented each month, each running approximately two weeks, with the opening on Tuesday evenings. Matinees on Saturday only, and performance on Sunday. Gilmor Brown, production director, is also president of the National Theater Conference. Dates of production are:
To December 9, "David Harum," with George Reis as Harum.
December 12-23, "Young April," by Aurania Rouverol, a world premiere.
December 25-January 6, "Cricket on the Hearth." Gilmor Brown is seen and heard as the reader. Special matinees are announced for the holidays.

LABORATORY THEATER is an important angle of the Community Playhouse, Pasadena, and functions this season under the direction of Jean Inness. Performances are given nightly at 8:30, Monday through Saturday, with a matinee on the final day.

MEXICAN PLAYERS, at their theater in Padua Hills, near Claremont, are giving the annual Christmas play, "Las Posadas," to January 6. These players present the folklore, songs and music of old Mexico in all of their productions, and in this arrangement accent the Christmas customs. In scene and story they portray the journey of the Virgin Mary into Bethlehem. The play may be seen on Wednesday, Thursday, Friday and Saturday evenings, and at Wednesday and Saturday matinees.

THEATER AMERICANA of Altadena presents "Mr. and Mrs. Phipps," a sophisticated comedy by Kohl Hamilton, December 12-13-14, at the Altadena Recreation Center. The cast is directed by Jim Cassidy.

CALL BOARD THEATER, Los Angeles: Douglas Cooper announces a new play by Anne Walters, "To Be Free," opens for the Christmas holidays.

CURRAN THEATER, San Francisco, announces the preview of "The Red Bumble-Bee," by Robert Craig, December 4. The play is to star Leo Carrillo as Joaquin Murrietta, the dashing bandit.

THE PLAYMAKERS THEATER of Pasadena, at 2174 East Orange Grove Avenue, has just staged the world premiere of "His Lordship's Ghost," by Michael Brent, pen name for David M. Brown, a junior college student. Charles Dickens' "A Christmas Carol" opens December 14. The Playmakers, organized in 1934 by John R. Richardson, is literally a "backyard theater" group directed by himself, his classmates and his friends.

STAGE LEAGUE, INC., a newly formed organization, announces the presentation of five plays at the Hollywood El Capitan Theater. The opening offering is "The Trickster," by Frederick Jackson, December 4. This is to be followed by "Always a Bride," by Sherrill James.

BILTMORE THEATER, Los Angeles, boasts the engagement of Alfred Lunt and Lynn Fontanne in their own version of "The Taming of the Shrew," December 4.

CLARE TREE MAJOR Children's Theater presents "Under the Lilacs," by Louisa Alcott, December 26, at the Old Globe Theater in San Diego. This unique organization with headquarters in New York is in its 16th year and gives plays written, directed and acted for children.

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From the Southern Seas Shop in Santa Barbara comes this carved head of a Bali dancer. The fragrance of Hawaii bottled in glass and delivered in carved wood containers may also be found at this shop.

ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS HOTEL: Throughout December, paintings by Innocenzo Daraio.

CARMEL

CARMEL ART ASSOCIATION: Exhibitions by members.

CLAREMONT

SCRIPPS COLLEGE: Ceramics by Susi Singer.

CORONADO

GALLERIES, Hotel del Coronado: The work of California artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Exhibition of western artists.

FILLMORE

ARTISTS' BARN: To January 1, paintings by Ventura County artists group.

HOLLYWOOD

COLONIAL INN, 1966 N. Vermont Ave.: To December 15, watercolors and oils by Ralph W. Klages.

KANST GALLERIES, 6182 Mulholland Drive: Oils and watercolors, including two paintings, by Hans Dahl.

TONE PRICE GALLERY, 9045 Sunset Blvd.: To December 8, paintings by Matthew Barnes.

RAYMOND AND RAYMOND GALLERY, 8552 Sunset Blvd.: Reproductions of masterpieces.

LOS ANGELES

ART COMMISSION, Room 351 and 25th floor, City Hall: During December, an exhibit by the Business Men's Art Club of Los Angeles, of which there are about 25 members. Each is expected to exhibit a picture to include landscapes, flowers, still life.

P. J. BACHMANN GALLERY, 6245 Wilshire Blvd.: Drypoints and etchings by Trude Hanscom.

BARKER-AINSLIE GALLERY, Seventh and Figueroa: 18th Century English paintings and paintings by California artists.

BILTMORE SALON, Biltmore Hotel: Group showing of American art arranged for December.

BLENIHAL GALLERY, 7857 Melrose Ave.: Modern watercolors and oils by Zita Blenthal.

EBELL SALON OF ART, 4400 Wilshire Blvd.: A one-man show throughout December by Maud Daggett, sculptor.

FEDERAL ART PROJECT GALLERY, 2328 W. Seventh St.: The work of WPA units.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To December 23, Seventh Annual Exhibition of California Watercolors.

GUMP'S, Ambassador Hotel: Exhibition by Bessie Lasky.

HATFIELD GALLERIES, Ambassador Hotel: 18th Century English landscapes and portraits.

LOS ANGELES MUSEUM, Exposition Park: To December 17, exhibition of etchings and engravings from the Chicago International; throughout December, a one-man show by Fletcher Martin; exhibition of the dance, history of dance forms as shown in paintings, drawings, prints and sculpture. To December 16, Guatemalan textiles, woven by the descendants of the Mayans on a primitive loom.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Mme. Gisela Bennati, prominent coutourier of Vienna, will have charge of the course in Creative Costume Design and Construction of the Garment.

SOUTHWEST MUSEUM, Highland Park: Opening December 1, a group of about 100 photographic studies of Southwestern scenes and Indian life by Mrs. Dorothy P. Luckie of Pasadena a pictorial record of native life and superb scenery.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Exhibition by Frank Van Sloun; monotypes by Paul Lauritz; etchings by Henri de Kruif.

WALKER GALLERIES, 8634 Sunset Blvd.: To December 31, an exhibition of modern French paintings, including Picasso, Derain, Vlaminck and Utrillo.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: December 15, exhibition by J. Will Brewer's Western and Indian paintings.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: To December 24, watercolors by James Patrick.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition by members.

OAKLAND ART GALLERY, Municipal Auditorium: To December 10 fifth annual exhibition of the Bay Region Art Association.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: A new collection of Chinese art.

CARMELITA GARDENS: To December 17, an exhibition on Media sponsored by the Pasadena Art Institute.

HUNTINGTON HOTEL GALLERIES: The work of Frank Moore.

SACRAMENTO

CALIFORNIA STATE LIBRARY: During December, works of the members of the Print Makers Society of California.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Watercolors by Millard Sheets; prints by J. W. Winkler and other Americans; 25th annual Art Guild exhibition of oils, watercolors, sculpture, graphic arts and craft work; watercolor sketches by Mrs. Vance Churchill

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SAN FRANCISCO

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through December 11, memorial exhibition of paintings by Orrin M. Peck; through December 15, paintings of Spain by Wells M. Sawyer; through December, Italian Renaissance bronzes from the collection of Mrs. Charles A. Baldwin of Colorado Springs and Greek vases from the collections of the Museum and the University of California; opening December 29, loan exhibition of old and modern masters.

SAN FRANCISCO ART ASSOCIATION GALLERY: December 4-17, oils by Geneve Rixford Sargeant.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through December, watercolors by Juanita Vitousek; through December 10, paintings by Werner Philipp; through December 13, mural conceptualism; through December 17, 400 years of mapmaking, the collection of Alfred H. de Cries; through December 22, second annual Benefit exhibition; December 10-31, paintings from the Museum's collection; December 12-31, drawings and watercolors by Diego Rivera in the Museum's collections; December 15-31, paintings and prints by Joseph Raphael; December 15-31, paintings by William Gaw in the Museum's collections; December 20-31, Tapa, the bark cloth of the Pacific Islands, 20 from the collections of Mrs. George Pope, Mrs. Bishop and the Honolulu Academy of Fine Arts.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Throughout December, a group showing of oils and watercolors by contemporary California artists; in the Print Room lithographed designs for Christmas cards by Ruth Larimer Myers.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Throughout December, an English novel exhibition; the Huntington "Emblem-Books" contain hundreds of engraved plates and the "Gibbs" extra-illustrated Bible, are of value to students. Because of unusually heavy attendance, the Library advises that admission cards be secured well in advance.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Santa Monica Art Festival to December 10, in the Egyptian Ballroom on Ocean Park Pier.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Opening December 6 to January 1, an exhibition of tapestries of the 16th, 17th, 18th centuries of French and Flemish origin; facsimiles of famous Gothic tapestries; paintings of religious subjects; early religious sculpture and religious drawings by the masters; paintings by Francis Drexel Smith; paintings of the South Sea islands by Raymond Hill; paintings by Kenneth Callahan; British engravings of the 18th century; Clarence A. Black memorial collection.

MISCELLANY

CONTEMPORARY ART GALLERY in Monterey occupies two rooms on the second floor of an old building on Decatur Street, overlooking the waters of Monterey Bay. An adult show is in progress in varying mediums. The hours are 2 to 5 daily, with Peggy Cluff in charge.

MONTEREY PENINSULA ARTISTS have formed a group to meet at the Carmel Art Institute for individual work with a shared model. The group is a voluntary one with the dues not over $2.00 per month, which includes light, heat, the use of the studio and the model. Among these artists are Paul Dougherty, Arthur Hill Gilbert, Armin Hansen, Gene McComas, Jean Kellogg, Agnes Dupuis, Ida Maynard Curtis, Sam Colburn, Loa Lloyd, Lee Tevis, John Grace, Florence Lockwood, Finn Frolich, Frank Andrews, Ralph Coote, George Koch, Marjory Pegram, Dick Carter and Harry Perkins.

IN THE San Francisco Art Association's print and drawing show at the Museum two Artists' Fund prizes were awarded; one went to Mildred Rosenthal for her "Lassen," a charcoal drawing, and one to Clay Spohn's "Landscape with Figures," a pencil drawing in the abstract idiom. Art Association purchase prizes went to Alexander Masley of Minneapolis for his "Earth Fruit," a symbolic etching, and to Mildred Pommer for "Granite Rocks," pencil. Honorable mention went to Peter Lowe's lithograph "Farm House" and B. Ulrich's lithograph "Flood Mother."

ART LEAGUE OF THE EAST BAY sponsored the first exhibition at Mills College last month. The exhibit consisted of the works of local as well as internationally known abstract painters, with one section devoted to explanatory material, and termed "Exhibition of Abstract Painting." Dr. Grace McCann Morley was the guest of honor at the preview.

Photographs by W. P. Woodcock

THE ELIZABETH HOLMES FISHER GALLERY OF ART

By PAUL ROBINSON HUNTER, A.I.A.

MUSEUMS are the buttresses of art. They not only preserve older art and foster its study and appreciation, and display and exhibit contemporary art, but they are in themselves, through their architectural form, an object of art. And the gift to a community of a museum is the superb expression of art patronage.

On Tuesday, November 14th the new Elizabeth Holmes Fisher Gallery of Art was presented to the University of Southern California and formally opened to the public. In one of its three galleries is housed the permanent collection of the donor, consisting of twenty-eight paintings of the Dutch, English and Barbizon schools. The other two galleries are for loan and traveling exhibits, which at the opening offered the first public showing of the Percy A. Rockefeller collection of portraits of famous early Americans, and the work of contemporary California painters and miniature painters.

Among the ceremonies attending this dedication was a meeting of the Southern California Chapter of the American Institute of Architects, which afforded the members and guests an opportunity to inspect the newly completed building and to pay honor to the architect, Ralph C. Flewelling, a past president of the Chapter. The Honorable John Anson Ford in expressing the pleasure of the community in the opening of the gallery stressed the value of this museum as another bulwark against the spiritually deteriorating tendencies of our mechanized culture.

The building has many features which are of particular interest in this period of architectural transition. The contrasting bands of red brick and white concrete, the roof of Italian tile, and the detail of the columns and cornice are reminiscent of traditional styles, but the manner of construction, reinforced concrete cast in place, including even the delicate entasis of the fluted columns, is essentially modern. Contemporary in character, too, is the treatment of the rear and side walls of the entrance porch, which are veneered in unpaneled, nicely matched blocks of beautiful light green Verde Antique marble. In the center of the rear wall is a pair of great reeded metal doors, set in a severe, simply moulded frame.

In the interior the three galleries are treated alike with dark green wainscots of terra cotta, blue green walls and ceilings, and dark cork flooring. The wall areas on which paintings are exhibited are illuminated by a continuous series of lights in the sides of the hung ceiling panel. Provisions for seating and ventilating are combined into single units.

One of the features of the museum is its proximity to the new school of Architecture and Fine Arts. Through private doors the students have direct access to the galleries, offering them the most convenient facilities for becoming familiar with the best in art. The building faces upon Exposition Park, the seat of the Los Angeles County Museum of Art.

CALIFORNIA POETS' CORNER

WINTER MORNING — SANTA BARBARA

By EVELYN ENGLE

This is a land I never saw before —
All gray with mist and white with winter sun,
With blue-green palm trees through the opal haze
And oddly pinkish eucalyptus buds.

The gray-blue hills, each bluer than the last,
Fold over one another to the sea;
I think such sudden beauty cannot be —
It is too strange — too unlike other days
So clear and brittle bright.
An hour of sun will spoil this wizardry —
Tomorrow I will swear it can't have been.

WINTER ORCHARD

By ELIZABETH-ELLEN LONG

Now in the orchard by the tallest hill
The plaintive tree-toad's narrow voice is still.
Lyrics of the larks have ended, every one,
And the long, bright epic of the sun.

Deep in the tarnished grass along the lane
The script of Winter traced in pointed rain
Writes a climax to the cricket's grief
Who thought to cherish Summer in one leaf.

LIGHT-PLAY

By DORA HAGEMEYER

Now fall the liquid lights of afternoon,
A golden water moving on the floor.
The day descends to darkness all too soon
With backward glances through the open door.
For not one moment stands the light-play still;
The netted shadows shape their slow design
With ever-weaving circles wrought to fill
The mind with maze and melody of line.
The poetry of motion sways and sings
Until the eyes are drowsy with delight;
A mood of slumbrous wakefulness that brings
A second range of vision to the sight;
Till through the broken rays the soul discerns
A glimpse of that pure day for which it yearns.

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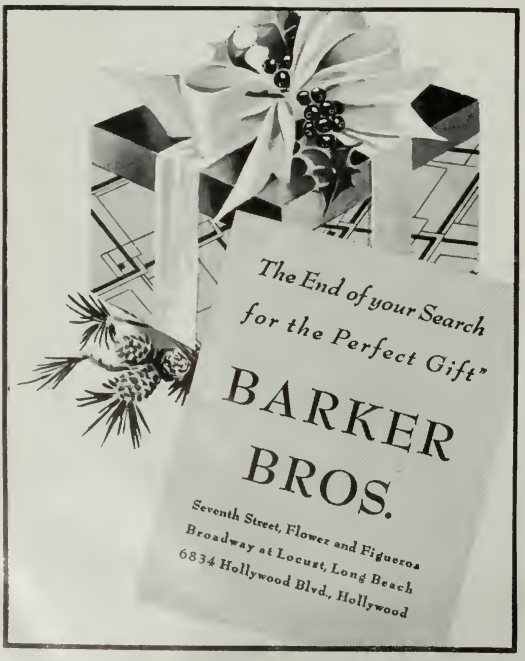

GIFT SUGGESTIONS

By ELLEN LEECH

THE SMALL ones must be gifted first and at the Children's Shop at 21 West Canon Perdido, Santa Barbara, the list grows longer and the selection more varied year by year. Here are toys of every range and type, and also the daintiest garments in which the small one may welcome Santa Claus. Dolls of import and dolls made by hand in this country; toys guided by electricity and others which exercise the power of hand and mind of the youngsters. Here too, are new and novel decorations for the tree, that inevitable sign of the approach of the yule tide.

THE SELECTION of gifts becomes a pleasure when and where novelties are found, and Town and Country Shop, 9 East de la Guerra, Santa Barbara, is one—if not two—of those places. Here is shown a gift for a small girl, which is really three in one and of interest throughout the year. First there is "My Garden Book," bound in wood, which is a diary of a child who has collected a few seeds as her mother plants a garden and in it she tells how the garden grows. Accompanying the book are two dolls, Minnie and Willie, sturdily wooden, who are recipients of her experiences in garden planting. On six pages of the book are packages of seeds with illustrations of the flowers.

THE OPEN FIREPLACE is again indicative of hospitality and with the growth of its popularity in the modern home has developed another old time interest, that of weaving. The use of a hand loom is a widely spreading hobby. However, until this becomes even more universal it is well to know that there is a Kentucky Shop in the De la Guerra Studios, Santa Barbara, where the "Coverlets" hand woven of your grandmother's day, done by the mountain women of Kentucky, may be found. The warp and weft and vegetable dyes tell the story of another day. A group of these mountain people, under the guidance of David C. Churchill, do another type of weaving, also on hand looms, but giving the lovely soft fabrics for fall frocks, the scarfs of exceeding lightness but great warmth, and enviable blankets. The hickory baskets have followed the same pattern for untold years and range from the small key basket, in which the mistress of the Southern mansions carried the keys, to a huge affair that would hold bushels of apples. One basket is woven with a flat side in order to fit close to the horse when the rider takes his wares to market. Candy and sweetmeats also come from these mountain people and a smart gift would be one of the small baskets so packed.

There is no need to say it is difficult to find a gift for a man when the Great Wardrobe at Santa Barbara offers such a wide selection: imported Irish poplin ties, hand tailored and with a special drop-stitch lining to insure a neat knot; a belt in hand-tooled leather, the design standing up in strong relief; and the deer skin free finger glove, giving additional freeness due to the gore set in on each finger—a Daniel Hayds production. The amusing figurines in wood are carved by Edward R. Darvill of Hollywood.

THE PEASANT SHOP is practically in character in appearance as here a straw angel with a very decided brass halo smiles benignly, although so far from her native Sweden. Christmas trees of wood, properly painted in red and green, and gay with tapers come from Switzerland, and myriads of toys are here and there. You may buy a peasant costume or have one designed, and all in one of the shops which make up the De la Guerra Studios in Santa Barbara.

Perfectly fitting gloves, properly selected jewelry and an accenting flower artfully flaunts femininity. Add a black net Bolero with shining sequins in a new and unusual pattern and the ensemble is complete and in a class alone. Such gifts insure a happy Christmas to the recipient, and may be found at Trenwith's Inc., 28 State Street, Santa Barbara.

FROM the quaint Herb Farm, a part of the English countryside at Sevenoaks in Seal, Kent, come perfumes and culinary herbs for American use to Trenwith's Inc., at Santa Barbara. This seems a natural result since the head of the family came from England and established the store in California in 1870. The "exquisitries" for bath and skin, as well as the herb secrets to bring new charm to food flavors, are very attractively packaged. A little, tidy bouquet, such as great grandma once carried, turns out to be a combination of packages of potpourri and culinary herbs, adorned with lace paper and ribbons. Bath essences, soaps, dusting powder, and especially the toilet waters carry fragrance in the very names. Such light, airy scents as thyme, marjoram and mallow contrast the tangy aroma of mint, lavender and marigold. The Pomander Ball, dating from Queen Elizabeth's time, is still popular to hang in a closet, since the dried oranges, stuffed with pungent cloves, are redolent with the sweet smell of old spice jars. These dressed in net and ribbons make an attractive gift.

THOUGHTS of Santa Anita and the races alternate with Christmas, and accessories from the Crown and Thistle, Ltd. seem exactly appropriate. The coat in an imported black and white fabric is emphasized by a red sweater and bright red shoes, known as "Scampers" and made by Joyce of Pasadena. The right sporting touch is added by the red leather fold for the racing form, which has compartments for club cards, pari-mutuel tickets, pad and pencil, and secret pocket for bills. This shop is also a part of the attractive El Paseo at Santa Barbara.

AT THE SHOP of John Bentz in Pasadena a recent shipment reveals Chinese art at its best in the production of small things. A collector's cabinet could be filled and each piece selected be perfect in material, workmanship and usage. Suggestions for the hospitality of the holiday season include betel nut jars from Siam, finished with gold tops, representing pagodas, highly carved and often set with red stones. Many of these pieces could not be duplicated but are reasonably priced.

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A CHINA table lamp that is as decorative by day as it is useful by night comes from Barker Bros, in Los Angeles and sells for $4.95. With delicate flower decorations and tailored texture shade, this charming cream-colored lamp is smart for almost any type of room and the tilt-top is unusually practical.

COSTUME jewelry is of heirloom caliber when it comes from the Cliff Studios in Los Angeles. A bracelet, with tinkling silver balls, suggests the romance of the Orient; amber beads, again in vogue, may trace their source to Siberia or to Persia. Such pieces, once associated with dowager dignity, now insure the desired note of daring when used with a vivid sports costume.

OUR own craftsmen are replacing more than competently the imported gifts now denied us by the shipping embargo. Gleaming copper, from the Western mines, is being hand-hammered into bowls, trays and platters by a Laguna studio whose wares also are in various Los Angeles specialty shops. Consistently, they bear the reassuring label "Made in Laguna."

ELECTRICAL gadgets from J. W. Robinson Company in Los Angeles are sure to charm and efficient in their work. The Whiz-Mix not only mixes but chops and liquidizes fruits, vegetables and even ice. Equipped with a powerful motor and a non-tip chromium base, it sells for $13.95. An excellent accompaniment is the popcorn popper that requires no stirring or shaking and permits inspection through its glass top. It sells for the modest sum of $4.95. And on the right, the electrical servant that bakes your biscuits on the table, serving them "right from the oven"—$10.95 in a chromium finish.

BLEACHED blond wood is no longer a novelty to the West Coast, but its use for buffet service is a welcome innovation during the social activities of the holiday season. Clyan Hall, of Coronado del Mar, have used this wood for trays, bowls, forks, spoons, cheese servers, and many other articles that make for deft service at casual supper parties. Through the bleaching process they have been able to make use of decorative designs in the wood itself, and they have further enhanced the interest in these pieces by employing lucite for handles and decorative trim.

THAT BOOK SHOP of fascinating name, the Tecolete, is a delightful part of that section of Santa Barbara known as El Paseo and in this shop every kind of book may be found or ordered—provided it is a worthwhile publication. The range is wide and includes "The Lonely Dwarf," written and beautifully illustrated by a young girl of fourteen, many other new books for children, and for the adults practically everything. "A Treasury of Art Masterpieces" edited by Thomas Craven, is attracting the attention of scores of people.

CORNER CABINETS have a charm all their own and display an assortment of treasures in an interesting manner. On the lower shelf are book-ends, stamp-box and ash-tray, in green porcelain, hand-painted and done in France. The perpetual calendar is in brass and green leather, and the porcelain ink-well comes from Portugal. The Madonna, truly indicative of the season, is a Dorothy Simmons creation and forms the cover to a box of much - to - be - desired stationery. These gifts as well as an assortment of selected Christmas cards are offered by Paul F. Scott at 28 El Paseo, Santa Barbara.

In a model home decorated by Barker Bros., a dramatic use of lucite creates a room luxuriantly extravagant but infinitely modern.

LUCITE—THE NEW PLASTIC

By DAVE SWEDLOW

ONE of the newest plastic mediums which is challenging the interest of both architects and interior decorators is lucite—an acrylic resin which recently has been brought to a state of commercial production. To the layman, lucite is a substance which looks like glass and carves like wood. But diligent research on the part of technicians and architects has established for this material a wide variety of structural uses. Designers of furniture and fixtures, too, find that because of the ease of fabrication it is remarkably adaptable to the tools of the work bench and the lathe.

Scientists began making exploratory inroads on the resins prior to 1900, but, as far as we can find out, Dr. Otto Rohm of Germany, published the first treatise on the commercial application of the resins about 1903. Lucite had its origin about 1926 when Du Pont was experimenting with the solidifying of gases, in the hopes of making them into solid bodies. About this time a Frenchman, named Claude, extracted ammonia from the air, and immediately Du Pont purchased the rights to this process and began to use them. In the original experimentation Du Pont found the embryo of lucite, but it was not until this solid was combined with acetylene gas that lucite was evolved, and since that time its potential uses have been undergoing constant development. One of its unusual properties is that which allows it to be heated to 200 degrees Fahrenheit in which state it becomes pliable, and to be cooled again without changing the material in any way. This process may be repeated as many times as desired without effect. At present, lucite is manufactured in three forms—solid, liquid, and powder. The solid forms are in sheets, tubes and rods. The liquid is used for the casting of unusual forms. The powder is used in molding by compression or injection.

Visually, lucite resembles crystal, but that is the extent of the physical likeness. Its weight is approximately one-half that of glass, and it does not shatter or break. It may be drilled, tapped and threaded, and it can be turned on the lathe as accurately as metal. It can be moulded into bowls or formed into curved sections, and it lends itself to the intricate carving possible with wood.

As a material for lighting fixtures, lucite found almost immediate use. This was because it is easily moulded, light in weight, shatter proof, and easily drilled for fastening. These are factors of safety, too, which have commended its use as a complete ceiling decoration. Recently first place

Scales made of lucite may be used as a decorative accessory for fruit or flowers in a modern setting. Twenty-six inches tall, they were designed by Celestine Elliot of Los Angeles.

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A flower arrangement by Ralph E. Hall is grouped around a Samoa Mother and Child. The shallow bowl, perfect for flowers, comes in ivory, turquoise and celadon. The circular plaque in nine colors. From Gladding, McBean & Company.

in a plastic competition was awarded for the use of lucite in the ceiling of the cocktail lounge in the St. Francis Hotel, in San Francisco, where the lighting effects through it are most outstanding.

The possibilities of lucite in the field of furniture design may be found in the headboard of a bed on display in a model home by Barker Brothers. Here the crystal clear plastic has been carved and the beauty heightened by illumination. Two bedside tables, included in this room, testify to the sturdy qualities of lucite, and they present, as well, the thought that casual care is all that this furniture requires.

In point of cost to the consumer, lucite is more expensive than glass, if one compares it to this material in flat surface area. For this reason, this plastic has not been used where practical application of glass will suffice, such as for table tops. But where the consumer desires the beauty of its clarity combined with graceful lines, lucite is much cheaper than glass to form and fabricate.

In the field of molding we have the powdered lucite and crystalite. Here one becomes aware of them through a myriad of new small accessories. Jewel boxes, flower bowls, ash trays, combs and brushes all have been fabricated. Even a complete dinner service has been provided for use in the modern dining room.

An adventurous aspect for the use of lucite is suggested by its possibilities in the aviation industry. Since this plastic transmits light more readily than glass, it affords greater visibility for the pilot and greater safety for transport passengers. Furthermore, the light weight of this material permits the carrying of a greater payload by the airline. Here again, the ability to form this material in two and three dimensional curves permits airplane designers to give bird-like lines with the assurance that visual parts such as windshields, cockpit enclosures and even landing lights may be readily formed.

Science, too, has a way of claiming its own reward, and the technicians have made good use of this plastic in casting from the liquid. At present, laboratory specimens are cast for preservation, for not only does the lucite protect them, but its transparency enables the objects within to be studied easily. This, of course, is a use that is limited in scope because the liquid takes from hours to several weeks before it finally sets up.

The care of lucite presents few problems. It is soluble only in such solvents as acetone, but alcohol only grazes the surface. It is classified by underwriters as fire resistant, but when finally fired will burn completely and consume itself. Because of this, lower insurance rates are possible in buildings in which it has been used.

One of the next innovations probably will be the introduction of color in lucite. Du Pont now is experimenting with the material itself in color, and some interesting results are expected.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

IN THE SMOKE OF CHRISTMAS CIGARS

CHIEF among Californiana, I like the essays and letters of Robert Louis Stevenson, written at San Francisco and Monterey, where he lived through late 1879 and early 1880. But they were years fretted by poverty and marked by comparatively small literary effort. The man's years of best health and literary fruitfulness were the last four at Samoa, from 1890 to 1894. Those have just been reviewed by Richard A. Bermann in a book titled, "Home from the Sea."

In San Francisco, R. L. S. roomed at a cheap lodging house at 608 Bush street. The place was torn down before the earthquake—unmissed mostly by Stevenson. But poverty did not prejudice the man against the city, and he wrote some memorable impressions of San Francisco—"A Modern Cosmopolis." After three months of a "hell unknown to Dante—that of the penniless and dying author," Stevenson moved to Monterey, where he managed to undertake a larger amount of writing. He started a story, "The Pavilion on the Links," wrote "The Amateur Emigrant," composed an essay on Thoreau, and drew a valuable historic description of Monterey in 1880—the "old Pacific capital."

But to anyone building a home, Stevenson's essay, "The Ideal House," may be the most immediately interesting. Stevenson suggested certain books for the library—"eternal books that never weary . . . Shakespeare, Moliere, Montaigne, Lamb, Sterne . . . and immortal Boswell sole among biographers."

As well as to the home builder, the thought becomes timely to the Christmas shopper who may be at sea about selecting suitable gift books. Let the puzzled shopper turn from the confusing number of current books, with their varying and indefinite worth, to some of the classics which "never weary." In this investigation a bookseller can be of practical assistance. Such books may be found in a range of bindings and mechanical makeup, but, to paraphrase Lincoln, no book manufacturer can "add or detract" from what those men and women wrote.

Primary among biography is the "Life of Samuel Johnson," by James Boswell, whom Macaulay termed "the first of biographers." I was reminded of one line from Boswell when I discovered Reynolds' portrait of Johnson reproduced in the new ambitious "Treasury of Art Masterpieces," edited by Thomas Craven and published by Simon and Schuster. "I had rather see the portrait of a dog I know," remarked Johnson, "than all the allegorical paintings in the world."

The "Treasury of Art Masterpieces" suggests a second Christmas book idea—a collection of outstanding prose, poetry, or plays. Simon and Schuster have created a remarkable example of modern color printing. Their collection of noted paintings "from the Renaissance to the present day" is so authentically presented, from a color standpoint, that no meticulous critic could object.

When I looked at the various paintings reproduced there, I fell to some academic wonder about which of the arts—painting, sculpture, or writing—has been most successful, by any brief edge, at the presenting of character and emotion. It seemed to me an interesting subject for parlor speculation, or for a Socratic dialogue among a painter, a sculptor, and a novelist. It may have entered the discussions which took place at the London club attended by Boswell, Oliver Goldsmith, Johnson, and Joshua Reynolds.

I wondered as I contemplated the portrait of Samuel Johnson, whose every trait and eccentricity seem to have been caught by Reynolds, whether he or Boswell preserved for posterity the most complete picture of the man. It is hard to draw a line. Who, for example, has created the most vivid presentation of Abraham Lincoln—St. Gaudens, the sculptor; Carl Sandburg, the biographer; or Raymond Massey, the actor of Robert E. Sherwood's play, "Abe Lincoln in Illinois"? Which, can anyone say, is the most effective of the arts?

For the sake of after dinner discussion, let us champion the case of literature—the art of writing. Turn to England of the 18th and early 19th century when portrait painting and novel writing reached a parallel degree of popular favor and permanent merit. The English novel got started about 1740 with Samuel Richardson's "Pamela." After Richardson came Sterne, Fielding, Smollett, and Dickens. With them the era of portraiture in English writing rapidly developed, achieving a height of individuality under Dickens. Through the same period, portrait painting enjoyed great popular interest and aristocratic patronage. There were Romney, Hoppner, Raeburn, Gainsborough, Lawrence, Reynolds, and Whistler.

Oddly enough, or perhaps naturally, there evolved a likeness between the early English portraits created by a painter's brush and a novelist's pen. It was a kind of "fair maiden" type of portraiture—a school to which both Thackeray and Reynolds inclined. With a pen or a brush they preferred to paint women with bright eyes, golden hair, and schoolgirl complexions. If they did not prefer it, they did so, at any rate—perhaps to suit public taste at the time. There was a cosmetic rather than a cosmic touch to their art, both painters and novelists. Although Dr. Johnson declared that Hogarth "saw the manners in the face," most of the painters saw only the colors, or etiquette book manners and always dignity. Even George Eliot, in "Mr. Gilfil's Love Story," described that Lady Henrietta Chevereal "treads the lawn as if she were one of Sir Joshua Reynolds' stately ladies, who had suddenly stepped from her frame to enjoy the evening cool." Or is that satire from George Eliot—pointed at both painters and subjects of the period? Thackeray described a character, Blanche, as "fair and like a sylph. She had fair hair with green reflections in it. But she had dark eyebrows. She had long black eyelashes which veiled beautiful brown eyes . . . Her lips were of the color of faint rosebuds . . ." That is a Gainsborough as much as a Thackeray. But there is one difference. Thackeray may go on to tell how Blanche cultivates her sentiments, writes verses which she keeps in a locked volume titled, "My Tears," and is generally actuated by a complete set of sham emotions. Could a Gainsborough show that? Even while I speak for the novelist, I cannot doubt that he could. Yet, by and large, the 18th century portrait painter—or the customers—favored orthodox faces and conventional personality. Even Gainsborough protested at the uncommonly long nose of the Honorable Mrs. Graham. "Damn your nose, Madam," he exclaimed, "there's no end to it."

When I offer Dickens in evidence for writing versus painting, I feel on surer ground. I can imagine Gainsborough protesting at the entirely unsymmetrical lines of Dickens' motley characters, and I cannot believe that any painter could present them with the lifelike exactness and reality which Dickens achieved through prose. Could a painter match the picture of Seth Pecksniff . . . "a most exemplary man . . . His very throat was moral. You saw a good deal of it. You looked over a very low fence of white cravat -and there it lay, a valley between two jutting heights of collar, serene and whiskerless before you. . ."

When the Chinese philosopher said that "a picture is worth 10,000 words," he may not have meant 10,000 words of Dickens—or of a modern Chinese penman like Lin Yu-tang, whose "Moment in Peking" is now at the bookshops.

The painter furnishes a picture. The novelist requires that the spectator create it. If great art is that which most fully engrosses the imagination, which of the arts is the most effective? If it is that transfer of thought, by which artist and spectator see the same thing, the novelist, it seems to me, works the greater miracle. Anyhow, let's open the presents. . .

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TOWN TALK

By RALPH E. HALL

NOËL . . . Noël . . . small fry are assuming cherubic expressions . . . friend wife becomes more mysterious every day . . .the man in your life has a harassed look about the eyes . . . all of which means that this is the time of the year that our budget will never survive.

Just to complicate matters more, we're going to pass on to you what we've seen while doing the boulevards . . . along Wilshire about Berendo there's a nice little shop called Correa Kerns filled to overflowing with all sorts of attractive gifts to warm the heart of that glamour gal and also a few things acceptable to the business tycoon . . . present or future.

For the gals . . . or those newlyweds with a new house . . . Williamsburg lamps with Staffordshire bases in Chinese blue and sepia with attractive shantung shades . . . imported crystal *objets d'art* . . . blue swans for ash trays or individual flower containers . . . apothecary scales in bronze to fill with fruit, flowers or seed pods and weeds . . . a clear crystal block containing a handsome table lighter . . . gamboling lambs with a glaze resembling fuzzy wool . . . every conceivable sort of boudoir frivolities.

For the boys . . . a very good assortment of tole desk lamps with sturdy bases, plain masculine shades . . . forest green with a design of laurel in dull gold . . . other desk lamps with handsome wooden bases and unusual shades . . . the best looking leather things we've seen anywhere . . . pieces executed by Laura Lee Linder in green, white, gold, brown with tooling in gold . . . all hand-work, of course . . . these things come in desk folders to conceal all kinds of important matters . . . photo folders to contain pictures of the whole family if necessary . . . good, big generous desk files . . . above all things we hate these thimble-size ash trays that women insist upon placing at our elbow so let us hint vera, vera strongly that we personally would like the Missus to see these . . . all styles and finishes . . . but *big*.

Sauntering jauntily across the boulevard we came across H. B. Crouch who has been in business since no one knows when . . . windows fairly bulging with beautiful old Sheffield, antique jewelry, china and glass . . . our Lady of the House likes antique rings in a size stone that would tire a less energetic woman so we look over a selection that contains literally thousands of just such rings and bangles . . . delicately-wrought silver settings with old-fashioned blood stones dark and mysterious . . . silver filigree necklaces, old coin chains and those so-called "charm" bracelets with old fob ornaments . . . Sheffield plate with that sheen only obtained by

(Continued on Page 34)

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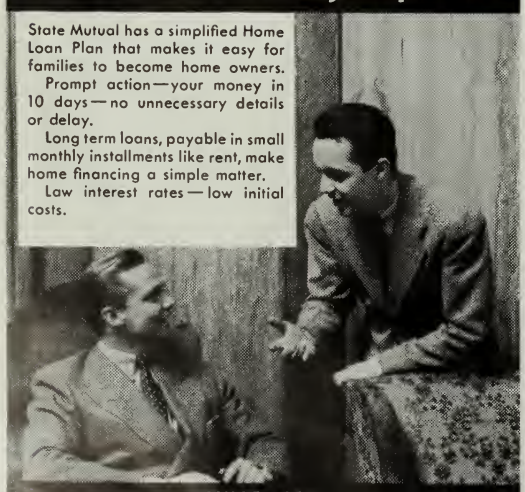

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THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

EVERY city of a hundred thousand or more boasts of at least one art school. New York and Chicago each enroll from two to three thousand art students. Los Angeles, in her several schools, is encouraging perhaps a thousand budding Michel Angelos. Year after year the hopeful graduates are absorbed in the great sea of humanity presumably making the world beautiful and year after year the market for art, as we understand it, seems to be shrinking more and more. Curtailment of incomes of potential buyers can be but one of the answers. The widening of the gulf between the artist and John Doe is quite likely the major one—and the widening is not done by the latter with malice aforethought.

Modern painting, by which we mean cock-eyed perspective and pathological figures, is, like so-called modern architecture, more a product of philosophy than it is poetry in line and color and for decorative purposes philosophy is, as the boys call it, a wash-out. Art in the guise of learning, profound or otherwise, is therefore no longer useful to the architect and he employs other means to achieve major and minor accents in his designs. Before the tragic days of the Big War of twenty years ago, when by comparison the world was sweet and serene, the architect made provision for the display of oils and watercolors in every room possible and a large and splendid group of artists was encouraged to produce nobly. The law of supply and demand was working beautifully without a squeak. Art understanding among the laity was growing apace, art shops and museums were seldom empty and artists who had "arrived" were paying their bills. Those were happy days.

And then the Great War came and in its wake came this new thing which pushed to the wall the old concept of beauty—but did not replace it. Because "a thing of beauty is a joy forever," it does not follow that a thing philosophical is a joy forever. Philosophy in book form is dry enough—on the wall it is impossible. And so the easel picture stressing the cock-eyed, is on the way out and with the modern theorist will also exit the beautiful creation. But that does not mean that use will never be found for the thousands of art graduates. The desire for beauty is inherent with aborigines as well as with the most erudite. At present that desire is emaciated by starvation and concentrated art food confined in a gilt frame capsule is more than the patient will take, more than he can stomach if it is only philosophical. What is more needed is beauty in common, every-day objects, more attractive clothes, better architecture, better designed utensils, more beauty in city designs,—more beauty in the great art of living. Some day art, as it was once understood, will come back. Art marches on.

Vitruvius Junior entertains rather unconventional notions regarding professional honors, which may seem to many a bit queer. He dislikes bouquets on general principles but he is willing to concede that in certain circumstances they may have value. For instance, he feels that Fellowship in the American Institute of Architects, to have real value, should be given to the younger men who show exceptional promise of accomplishment rather than to older men as a reward for this or that. His objection to the reward theory is that the standard of measurement must vary so greatly over the entire country that one is often led to wonder why this man in Podunk was so honored and why another in Boston or Los Angeles, ever so much more skilful, was overlooked. There must be, every now and then, real heartaches born of deep disappointment among men who take such things seriously, and perhaps sometimes there may be qualms of conscience on the part of men selected for honors which, deep in their souls, they know they do not fully deserve. Such things should not be.

Years ago Vitruvius Junior enjoyed the friendship of a brilliant young senior in an Eastern college, who was elected to Phi Beta Kappa. He never wore his key and when questioned his answer was this: "I look on election to Phi Beta Kappa as an expression of confidence in me by my elders. Nothing more. They think I have promise. If I make good on that promise when I am fifty I shall wear the key." As the testing years roll along a certain percentage of Phi Beta Kappas fall by the wayside, and the key they so proudly wear only emphasizes their failure. But the majority of them do accomplish what they set out to do.

Now Fellows of the American Institute of Architects would be selected at an older age than are the key men and the percentage of wrong guesses would certainly be considerably lower. At an average age younger than the prevailing, say between thirty and thirty-five or forty, the Fellowship would become a challenge and an incentive toward leadership more positive than it is today. In accepting Fellowship the selected young architect would give solemn promise never to fail in doing his utmost toward raising standards where they need to be raised. Conferring of that distinction on the especially gifted would almost constitute a command to so serve the community, his confreres and his clients that the status of the entire profession shall be raised through his efforts.

If our contention is correct, William Templeton Johnson, of San Diego, and Carleton Monroe Winslow, of Los Angeles, should have been made Fellows fifteen to twenty years ago. They were both then giving ample promise which might have been officially recognized. Sumner Spaulding gave such promise ten, fifteen years ago, and today no one questions his right to the distinction of Fellowship. To their credit be it said that they provided their own inspiration and required no prod. However, gentlemen, it is better late than never, and Vitruvius Junior is happy that he may offer his heartfelt congratulations and his best wishes for continued success in what it takes to be a Fellow. May you live long and prosper.

A butler's tray could tell many stories of bygone feasts, but this one displays food for the eye and mind. At 19 East Carrillo Street, Santa Barbara, an inviting room, furnished with antiques, is where Mr. George McConnell welcomes visitors, while book-lined walls proclaim the Kit-Cat Bookshop. The tray and ruby glass bottle give only a hint of the attic antiques of this collection, while the books offered by Mrs. Edith Kelly are unending.

Silver-plated Holloware of excellent quality may be found at Bullock's in Los Angeles. Meat platters, water pitchers, vegetable dishes, relish dishes and sugar-and-creamer sets at $5.00 each.

MERRY CHRISTMAS

"Lo! What a World I Create"

By AGNES M. BARRELL

THIS year California promises to be virtually one vast Christmas card, with miles and miles of lighted trees lining public highways. Each year sees glittering lanes of lighted trees lengthen, and more outstanding municipal trees created. Last year some of the giant redwoods which have lived for two thousand years and more joined the festival and blossomed out in enormous festoons of light to celebrate the Christmas season.

Right now we have our one chance of the year to create a bright new world for ourselves, our neighbors, and every stranger who passes our way. It is our one chance to transform the every-day appearance of our homes, inside and out, into any degree of gay charm and friendliness that might express our kindly attitude toward humanity in general at this Christmas season.

And what more appropriate medium could we use for the creation of this Christmas spirit than light? It was a light that heralded the birth that we are now celebrating and have celebrated for two thousand years. Surely this year more than ever we need to wish: A Merry Christmas to All and to All a Good Light.

Everyone can add his contribution to this spirit of joyousness, whether he has a vast estate with unlimited money and materials at his command or a single room in a crowded downtown area, with a few sprigs of greenery.

Size and price are not of the essence of the Christmas spirit.

For outdoor as well as indoor Christmas lighting there are virtually no limitations to the effects that can be produced; the effect is almost entirely dependent upon the imagination and ability of the one who creates it.

In outdoor lighting, if the architectural lines and masses are kept in mind, most effective and individual results can be produced. The outlining of distinctive architectural features with lights, or lighted festoons, is a favorite method. A balcony offers numerous opportunities for effective decorating and lighting.

Landscaping too offers as varied opportunities as there are gardens. Shrubs and trees are spectacularly lovely with lights that look like multi-colored fireflies sparkling against the soft dark background. Or the plantings can be floodlighted with color to produce effects that rival those of the Arabian Nights tales.

A breathtakingly beautiful picture is made by inserting Christmas tree lights in Hydrangea flowers. When lighted, each cluster of flowers becomes a pastel symbol of fairyland.

These are effective in their growing location banked against a wall or building. However they would be equally effective within doors in a hallway, a large recessed window, or some area where a massive effect is desirable.

This year we are certain to see more trees, both indoors and out, mounted on automatic turntables so that they are continuously moving around and sparkle and glitter with a fascinating loveliness.

A favorite among the young moderns has been the tree sprayed with white or color and trimmed with decorations in the same color. By floodlighting the tree either in white or color, the effect of the color is heightened.

The vogue for strange, bizarre, or modernistic effects seems to be yielding to the traditional Christmas arrangements of real trees, real berries, holly, and mistletoe, with their conventional accompaniments of tinsel, snow, and other Christmas decorations.

Inside the house an atmosphere of warmth, hospitality, and good cheer is the ideal for which most of us strive. A wealth of decorations and materials available gives us almost unlimited means for executing our ideas. The holly wreaths, mistletoe, and pine branches and cones are perennially satisfactory because they not only create an appearance of Christmas, but contribute their woodsy outdoor odors for our delight.

(Continued on Page 36)

Photographs by W. P. Woodcock

Saint Paul's Church

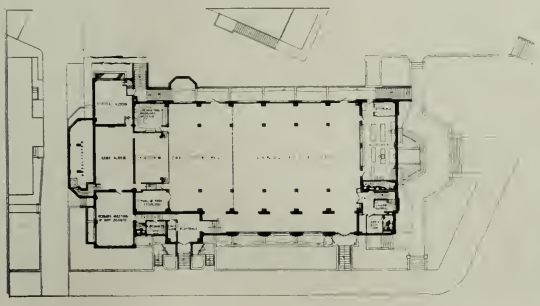
in Los Angeles, California

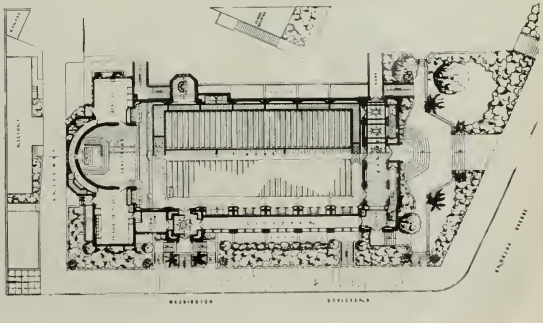
JOHN C. AUSTIN, F.A.I.A.
Architect

The new Church of St. Paul is interesting, as it combines a traditional style of architecture with a modern treatment of concrete. It shows a simple, straightforward method of planning that offers great opportunity for future embellishment. The reinforced concrete walls, floors and roofs are earthquake-resistant; all the moldings, belt courses and other adornments are of the same material, cast against wood forms excepting the columns, architraves of the cloisters and the columns, moldings and panels over the entrances, which are of polychrome terra-cotta and glazed tile. It is intended to fill in the rustication recesses with glazed tile to break the gray appearance of the large masses of concrete which are unpainted.

The tile roof over the concrete slab was installed in a unique way which eliminated wood sleepers and nails; this was done by brass strips being secured to the ridge and extending downward to the gutter, the strips being spaced to correspond with the spacing of the cover tiles. At intervals the tile was secured to the metal strip by means of copper wire wrapped around spurs that occur in connection with metal strip at every horizontal course of tile. All the sloping roofs are covered with burned clay, Italian type of tiles in shades of salmon to deep reddish brown, and all tiles are set in cement mortar. The topography of the site made it possible to construct a large social hall under the church and to light it by means of windows opening into areas which also serve as entrances.

The interior of the church is dignified and inspiring. As yet little decoration has been done. The coffered ceiling and the walls immediately below are finished with a white putty coat of plaster and all the walls from the top of the wainscot to the cornice below the window sills are covered with rough textured, buff-colored, acoustical tile. The pulpit, altars and shrines are of Red Numidian marble, carved and molded and having glass mosaic inlays. The dossal and tester are of fabric which is temporary until the finances of the church will take care of a marble Baldachino. In the sanctuary and shrines, the floors, wainscoting and steps are of marble; elsewhere they are of terrazzo.





NEW BOOKS

How to Take

By RAMSAY

THE modern home has more room and possibilities for the storage of books than the home of the past. The book . . . is an architectural feature as well as a decorative piece. . . . Bookshelves running to the ceiling blend in with the decorative scheme in many rooms. In apartments it is possible to use cubical shelves."

We quote from Mr. Hugh Creighton, a New York architect. For lovers of the compact, we mention a plan for basic home libraries, priced at $1, $10, $100, or any sum up to $1,000,000. This is the secret plan of Mr. M. Lincoln Schuster of the firm of Simon and Schuster.

Mr. Schuster's home stands at Sea Cliff, on the North Shore of Long Island. The home library contains 10,000 volumes and was designed by Mr. Emil Szendy of New York. In the cornerstone is a sealed vault of copper and concrete with a number of letters addressed to readers of A.D. 2137. Albert Einstein, Charles A. Beard, Theodore Dreiser and Donald Culross Peattie are some of the writers. Chemists declare that the special rag paper employed will probably last a thousand years.

The lover of fine books thinks wistfully of Mr. Schuster's special paper. Perhaps his pet volume of So-and-So, bound in Such-and-Such has begun to turn brown and give evidence of "foxing." How shall a booklover preserve his books?

Before growing technical, we offer a word or two of everyday advice. Books should be used gently. There is a limit to what bindings will stand. Heightening baby's high chair should not involve a book. I have seen thinner volumes used to hammer sweet reasonableness into recalcitrant children. I have know dictionaries to go sailing out into the dewy darkness as cat-eradicators. Spider-mashing with a book is to be deplored; the victim invariably takes a posthumous revenge on the cover.

The wedlock of pages and cover should not be overstrained. New books should be opened gently and the pages turned and pressed down a few at a time. On rare occasions even teachers will be seen to crack the inner binding on first opening a volume. Librarians report book-holding techniques that suggest

The library of Mr. Eugene Clark is restful but not sombre, comfortable but dignified, and provides adequate space for a large number of books. Spaciousness was obtained by grouping the furniture and leaving unobstructed areas, restfulness by the use of monotones varying from soft gray-brown to the rich brown leather chairs and the black and ochre marble in the fine fireplace. Situated on the roof of a downtown building, the room opens on into a formal garden with clipped ivy beds and espaliered cotoneasters on the walls. George V. Townsend, A.I.D.

On the left, a large, comfortable chair upholstered in a cheerful floral design beside a polished mahogany table provides a restful, inviting spot to enjoy a book from the shelves behind it. A feeling of immaculate freshness pervades the room. Miriam Van Court, A.I.D.

OR OLD BOOKS

Care of Them

L. HARRIS

preparation for exhibitions of 'phone-book tearing.

A book's first line of defence is its cover. Mr. D. F. Bogardus, Chief Binder of the Huntington Library at San Marino, has listed cover materials in the order of their durability as follows: Vellum, Pigskin, Levant Morocco, Turkey Morocco, Niger Morocco, Calf Skin, Russia, Cowhide, Persian Morocco, Sheepskin and Buckram. But the best of leather is subject to deterioration, and to be read *con amore* a book must be handled. If cleanliness be next to godliness, truly the way of the ungodly leadeth toward the library!

Papers, in their order of durability, may be listed as follows: 1. Cotton, flax, hemp; 2. Wood cellulose (a) sulphite, (b) soda, (c) sulphate-cellulose; 3. Esparto and straw cellulose; 4. Ground wood pulp. Poor paper foredooms many a good book. Our libraries, public and private, rely upon reprintings. A reprinting, however, is likely to be on the same short-lived paper as the volume it replaces. We should demand better dress for our better dreams.

Four out of every five college graduates do not know how to turn a page correctly; fifty per cent of the fifth seldom does. It goes without saying that no paper manufactured will stand the rustling, dog's-earing and finger-licking observable everywhere. One is tempted to suggest that if teachers licked their fingers less and their little charges more, books and children would both profit.

A small boy once defined water as, "A white liquid that turns black when you put your hands in it." The same lad might have defined a page as: "A printed sheet that turns brown at the side when you touch it." But books receive strange treatment from adults.

When traveling, if dissatisfied with a book, Napoleon simply threw it out of the coach window. It is said that an English poet was once found, with trailing clouds of glory in his mind and buttered toast in his mouth, placidly cutting the pages of a poetry-book with a buttery knife.

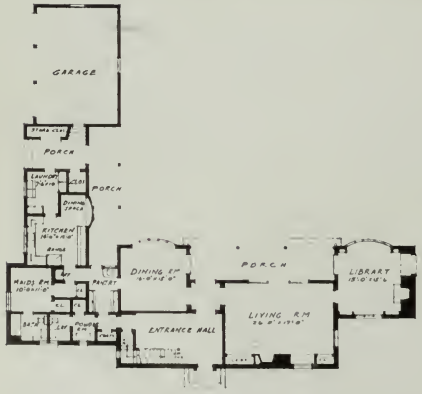
Marginal notes are of variable importance. The writer treasures a used copy of *Beowulf*, carefully annotated in the class of Professor

(Continued on Page 34)

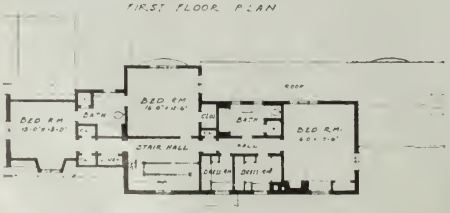
The library of Mr. and Mrs. William Seiter overlooks the golf course in Bel-Air. Paneled walls are of bleached mahogany, curtains are plum color with blue chintz borders. The circular sofa is upholstered in plum and string colors with a mahogany table in front. The huge oval rug is of wool, hand-braided, the chairs antique Windsors. A Delft clock and blue Staffordshire tureens adorn the mantel. Hurricane candlesticks and old brass bracket oil lamps add interest to an interesting room. Harold W. Grieve, A.I.D.

Below, a corner in the library at "Peasant Acres" designed by Paul Laszlo, A.I.D., has books, a big chair, a lamp, radio, telephone, desk and a can of tobacco—all conveniently arranged for a few minutes of reading or hours of research in the foreign books that line the shelves.

Photographs by George Haight



FIRST FLOOR PLAN



SECOND FLOOR PLAN

THE RESIDENCE OF

DR. AND MRS. ALVA

C. SURBER, JR.

Rancho Santa Anita, California

H. ROY KELLEY, A.I.A., Architect

KATHERINE BASHFORD & FRED BARLOW, A.S.L.A.

Landscape Architects

SIMANK-SEARCY, A.I.D.

Interior Decorators

Of simple lines and pleasing details, the home of Dr. and Mrs. Surber is located in Rancho Santa Anita, where there is plenty of room to enjoy life. Spacious and comfortable, the house is built of concrete masonry painted off-white with white shutters and trim. A wall extends from the library and protects a terrace covered by a pergola which leads to an outdoor living room. Open on three sides, this glorified lounging room overlooks the pool and, with the house, make a U around a beautiful lawn. It is furnished with informal rattan furniture and at one end is the open fireplace with the steins making an attractive decoration.

As the house is situated in the country, it is furnished mostly in Early American and English country type furniture, the materials used being cottons, textures and cretonnes of brilliant colorings.

In the living room, the walls are painted an oatmeal tone, the rough textured carpet slightly deeper in color. The large sofa is covered in a hand-blocked English cretonne with a floral pattern in green-yellow, periwinkle blue and coral. The hangings and a barrel chair are covered in a small patterned hand-blocked linen of predominating coral tones. While the furniture is traditional, the treatment and colorings make the room modern, a feeling that is increased by the brilliant Van Gogh that hangs over the fireplace.

In the dining room, the walls are a lettuce green repeated in the crisp organdy glass curtains. The carpet a sapphire blue, the hangings a hand-blocked chintz with a wisteria pattern in shades of blue and green hung under a cornice of deeper green. The furniture is honey-colored pine, the chair-pads a coarse linen in blue and green. The white wire flower-pot holder brings life and color into the cool, refreshing room.

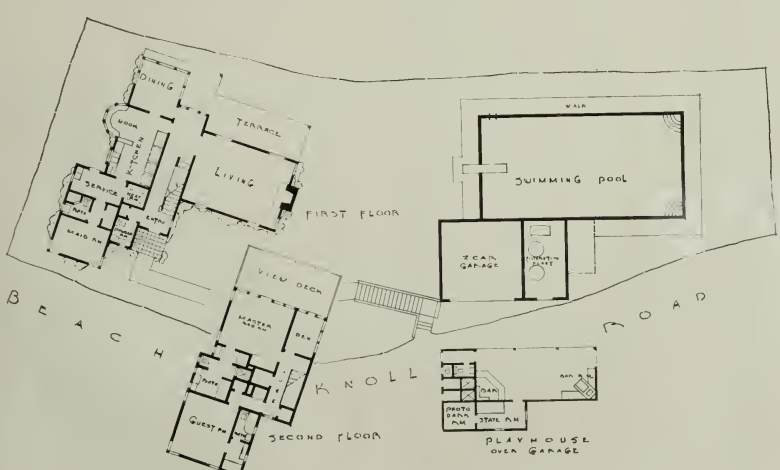
The library is modern in feeling with tans and browns and accents of lacquer. The curtains are of a pale beige wool edged in brown, the furniture of fruitwood. As the library opens off of the living room, the same colors are used only in a subdued and restful feeling.

THE RESIDENCE OF MR. AND MRS. AL PEARCE

in Holmby Hills, California

EWOUT VAN DEN HOVEN, Architect

GREENE & HINKLE, Interior Decorators



In the living room of the residence of Mr. and Mrs. Al Pearce, an old English tea-caddy has been restored, and holding a potted plant occupies the place of honor on the mantel. It also supplies the color scheme of delf-blue, rose and gold for this livable, eighteenth century English type of room. The walls are painted a soft dusty rose. Antique satin hangings are a darker shade of rose with glass curtains of a very fine light rose mohair. The big sofa is upholstered in tufted blue velvet, the love-seat in gold damask. When there is a fire in the wide, generous fireplace, the room has a warmth and a cheery feeling.

In the dining room two entire walls, including the door to the kitchen, are of mirror. The rich looking draperies are of yellow satin with matching valances and silk swags of a warm brown. The furniture is English regency in beautiful, matched mahogany woods with seats of silk brocatelle in yellow and brown.

A business-like room where real work is done, Al Pearce's upstairs study-den is the birthplace of many a laugh. The walls are of grass cloth with olive green plaid draperies topped by an interesting bamboo and grass cloth valance. The big leather chair is dark green, a large walnut desk has a brown leather top. The smaller chairs are in blond wood with a rough texture upholstery tying in with the grass cloth walls.

On the right above is a view of the professional looking bar with its brass rail and array of glasses and bottles. The bar is at the end of the play room which boasts a large barbecue and a red brick floor and opens out onto the terrace and pool. The walls are of knotty pine hand waxed—and the liquor collection one of the best.

Below on the left is a corner in the master bedroom. The beds are of Sheraton design with spreads of eggshell satin trimmed in turquoise. A sectional loveseat is covered in turquoise satin, and the crystal lamps have eggshell shades trimmed with ruffles of turquoise and peach. The walls are a warm shade of peach, the draperies satin in peach, eggshell and beige hung on crystal poles.

In the guest room, the beds are of tufted burgundy satin with spreads of pale blue satin trimmed with burgundy. The provincial toile wallpaper has a soft blue background with figures in white. A blue velvet rug completely covers the floor. The curtains are of white chiffon with a valance of burgundy satin. All interiors were created by Greene and Hinkle under the supervision of Vincent Le Sage.

Photographs by Waters & Hainlin

THE RESIDENCE OF

MR. AND MRS. EDWARD H. KRAMER, JR.

in Piedmont, California

MILLER & WARNECKE
Architects

Built on a steep hillside with a background of beautiful trees, the front is level, with the view and sun at the living room end and rear of the house. With white walls and half timber work of redwood acid stained, the English style fits in with its northern location. A veneer of clinker bricks laid rough adds a richness of color which is topped by a heavy roof of hand-split shakes.

The terrace opens off the dining and living rooms and is on the view and sunny side of the house where a rolling expanse of lawn bordered by wide flower beds makes a restful, pleasant spot.

A study of the plan will reveal the careful planning of living rooms and service quarters on the first floor; the three bedrooms, three baths and small study which can be used as a guest room, and ample storage space on the second floor; and in the basement, a large play room with its open fireplace below the living room, laundry space, an extra toilet, and more and welcome storage space.

SAKS FIFTH AVENUE

in Beverly Hills, California

Interiors by TOM DOUGLAS

PAUL R. WILLIAMS, Architect

SAKS Fifth Avenue has achieved a new background for merchandising. The most marked feature of the decorative plan is a total absence of any commercial atmosphere. Although a large establishment, the effect is that of a series of small, distinguished Paris Shops.

On the first floor is the millinery salon which is Classic Empire in feeling. Heavily carpeted in pale gray, walls slightly darker, architectural details still darker, and the ceiling the deepest gray of all. Try-on tables are made of lucite with legs carved on a twisted design. Chairs and sofas are of black lacquer upholstered in raw silk, a peculiar shade of grayed yellow. Enormous old French apothocary jars of crystal are set atop tall black fluted Empire columns; black and silver urns are filled with coral flowers. A somber and classic background for the vari-colored hats displayed.

The second floor, where imported and custom dresses and furs are shown, is divided into a series of large oval rooms. The same decor is used throughout. Carpets, walls and ceilings are water gray in tone, with hangings of aquamarine and upholstery in aquamarine or pale gray yellow. Doorways are framed with lucite with pediments heavily carved to emphasize the Baroque treatment. Ornamental consoles are of tortoise shell, vases are of clear antique Venetian glass and growing plants are everywhere.

The third floor for the debutante or college girl is more frivolous. A Contemporary Victorian idea is carried out in eucalyptus green and Pompeiian terra cotta. Old-fashioned Victorian seats have been modernized into small sofas. Hammered satin lambrequins drape the dressing tables and try-on chairs have elaborately tufted shield backs. Old Viennese cupids, holding large shells filled with plants, stand on Victorian pillow-topped pedestals. Large wing chairs and ottomans are elaborately tufted and draped with swags.

The fourth floor is modern with very blond woods, rough white fabrics, caracul carpets, natural leather walls and in the Little Boys' Shop, red leather furniture.

On the fifth floor, the restaurant foyer is modern Baroque with white lacquered furniture upholstered in wide emerald green and white striped satin. Some chairs are in lemon yellow, some in geranium red. The walls are deep, dark green with built-in wall sofas shaped like huge shells, tufted in white kid.

THE DOLLS OF JANE WITHERS

By ROWE RADER

NOW that Jane Withers is almost fourteen, she finds that her collection of some 1250 dolls, many of them correctly costumed for the country they represent, is of great use in the study of geography and economics. Her parents realized this and when building a recreation pavilion for their Westwood Hills home, they included a special room for Jane's dolls.

The room has specially designed doll cases along one side which are filled with specific collections. An extensive miniature doll group is placed on shelves at the end of the room. There is a long window seat packed with dolls and animals. Her collection ranges in value from five cents to $150 each, has just been insured for $5,000, and contains all sizes of dolls ranging from one-fifth of an inch to life-size bears that walk and talk.

The backdrops for the special doll cases were executed by Antonio D'Elia. Jane arranged the cases which include Mexican, American Indian, Swiss Oriental, India, Dutch, All-Nations, Southern, a Western Rodeo, Hawaiian, a Premiere at Grauman's Chinese Theater, Snow White and the Seven Dwarfs, the Dionne Quintuplets at Play, Princess Elizabeth of Great Britain and several miscellaneous cases.

The American Indian case contains rare Indian dolls which have been sent to her from all parts of the world. Some of the dolls belong to the Cherokee tribe, some to the Iroquois, Navajo, Hopi, Sioux and others. The Katchina doll was given to Jane by Irvin S. Cobb when they were working on the picture "Pepper." Little "Laughing Waters" is sitting at the weaving set making her grandmother, "Cherokee Rose," a rug for her birthday. Her grandmother will be sixty-eight years old, Jane explained, which is the exact age of the Indian doll given to her by Dan Jones.

The Southern case shows a backdrop of cotton fields and a Colonial Mansion, near Atlanta, Georgia (where Jane was born). There are forty dolls in this case. All the darky dolls are working in the cotton fields and the little pickaninies are sitting on the bales of cotton singing songs. Jezebel and Scarlett O'Hara own the plantation and William Harrison, who kneels in the foreground, has just asked Jezebel to become his wife. Aunt Carrie, Uncle Tom and little Suzanne happen to be over that day, Jane explains, and are very excited because they want Jezebel to marry William who is a fine gentleman.

The Princess Elizabeth case is her room in Buckingham Palace in London the morning after her twelfth birthday. She is playing with the puppy she received as a birthday present from her Uncle, the Duke of Windsor. Margaret Rose, her little sister who is shown standing near the wardrobe, can't decide which dress to wear today. Several children of Royal families are spending the week-end with her and are enjoying a before-breakfast chat, Jane explains, but most of them are sleepy bcause they stayed up later than usual.

Western Rodeo was arranged by Jane in honor of the Salinas Rodeo which she attends every year. Jane made the corral, brought in rocks and sand and placed the western dolls on horeback or on the fence as the occasion demanded.

Jane's favorite case is called Premiere. It is a replica in miniature of Grauman's Chinese Theater. You can see tourist dolls from all over the world. Hilda Hicks, just over from Sweden (extreme left foreground) was one of the first to arrive for she wanted to get a good look at the movie star dolls. They include Alice Faye (dressed as she was in "In Old Chicago"), Sonja Heinie, Charlie McCarthy, Shirley Temple, W. C. Fields and many others.

From the rag doll which Josephine Rainey gave Jane when she was three yars old, named Patsy-Jo, to her rarest china dolls, and the doll-museum of her screen roles for which exact replicas in miniature of her costume and hair-dress are fashioned for dolls, Jane has one of the largest privately owned doll collections in this part of the country.

BIG LOANS OR LITTLE LOANS

By J. B. SPEED*

IT has been called to my attention that a great many people contemplating building their new homes are of the opinion that it is quite a difficult matter to obtain a loan for this purpose. I wish to correct this by saying that the securing of a construction loan is possibly the easiest step of all. Any supposedly difficult or technical aspects in the procedure are handled by the loan company, and they are always glad to explain them.

I know that there are many people who do not wish to go too deeply into this by purchasing a lot and going to the expense of having plans drawn and bids taken before they become informed about loan requirements, or know whether they have sufficient funds with which to complete their project. In this case I am sure any financial institution would be more than glad to talk to them and help in working out their problem.

It is true that the various loan companies have different policies, but on the whole they are very much alike, and I would say that in every instance a prospective home-owner should own a lot free and clear, and in many instances they should have some additional funds to go with the money advanced by the loan company to build the house. Information regarding these requirements and also the matter of interest rates, monthly repayment plans, original charges, etc., can always be secured by either a telephone call or a personal visit and conversation with a loan officer.

If, however, it is not a question of the amount of loan required, the proper and easiest approach to the problem is first to select the lot, have the plans drawn to meet the particular site and bids taken, and then investigate the loan. One should have with them a copy of the plans and specifications and the legal description of the lot. With this information the loan officer is able in a very short time to tell just about what his company can do, and at that time explain the exact terms and conditions of the loan, as mentioned before.

If the preliminary arrangements are satisfactory, a formal application for the loan is taken, in which is set out the legal description of the lot, and also the description, size and other salient features of the proposed dwelling. In addition to that it is necessary to have personal information regarding the applicant, such as age, occupation, income, etc. Most of these applications are very brief and only a short time is needed to fill them out. From then on there is practically nothing left for the prospective borrower to do. The application is taken by the appraisal department, who views the lot, checks the plans and makes its regular recommendation to the loan committee for its action.

When the loan is approved, the procedure for completing the loan and drawing the papers, the handling of bringing down the title with the title company, etc., is all a matter of routine and is handled by experienced people in the loan company itself, or in some outside escrow office. Of course it is necessary for the borrower to sign the trust deed and other supplementary papers, but that again is very simple. These papers can usually be signed either at the loan company or they can be sent out and taken before a notary to be signed.

One of the most important points to remember in the procedure of a construction loan is that nothing whatever is done in starting the construction of the house before the loan papers are recorded, and I quote here a list that has been set out by one of the title companies in California pertinent to this point:

Do not commence removing or demolishing any building or buildings on the property.
Do not start to build or demolish retaining walls, fences, etc.
Do not install water meters on the property.
Do not commence grading or removing any debris from the property.
Do not have any material which is to be used in the construction of the improvements delivered to the property, or adjoining property, or placed in streets or alleys.
Do not drill test holes for the foundation.
Do not stake the outline of the foundations.
Do not remove or plant any trees or shrubs.

When the loan is completed and papers recorded, the loan company so advises the borrower and the contractor may proceed with the building.

Now comes the question of the method of payment to the architect or payment of bills if the owner happens to do his own building. This procedure through experience has been reduced to a minimum and practically all chance of loss of funds has been eliminated. There are two common methods used—some institutions use both—and they are the five payment plan and the payment of bills and sub-contractors on order of the borrower.

The first, or "Five Payment Plan" is usually as follows:

Twenty per cent when the floor joists are in place and the rough lumber is on the job.
Twenty per cent when the roof is on and the building is ready for plaster and receipts and releases for the amount of the first payment are delivered to the loan company.
Twenty per cent when the building is plastered and receipts and releases for the amount of the second payment are delivered to the loan company.
Twenty per cent when the building is completed and Notice of Completion is filed and receipts and releases for the amount of the third payment are delivered to the loan company.
Twenty per cent after the time has elapsed for filing mechanics' liens.

The second, or "Pay-as-you-go Plan" is as follows:

Owner to pay bills for material and labor when due, as building progresses, which have been approved by the contractor, by orders drawn on the loan company in accordance with estimate of bills furnished by contractor.
Owner to file Notice of Completion within ten days of completion and acceptance of building.
Contractor to receive full payment of contract price, less the amount of bills paid by owner thirty-five days after the filing of a valid Notice of Completion, provided no liens have been filed against the property. In no case is contractor to receive any money for his services or labor until thirty-five days after filing a valid Notice of Completion.

At the present time in California unlimited funds are available for the financing of homes to be occupied by the borrower, and I want to emphasize the fact that our lending institutions are anxious to be of service to anyone contemplating building their home and one should feel free at any time to call upon them for information and guidance.

**Mr. Speed is manager of the loan department of the State Mutual Building and Loan Association.*

THE RESIDENCE OF

MR. AND MRS. W. H. SCHOONMAKER

in San Marino, California

WALTER FUESLER, Architect

An attractive home for a corner lot has been designed in an open angle. A well-placed tree shades the front terrace which together with the rear terrace affords pleasant outdoor areas. The two terraces are connected by a covered passage onto which the garage opens for protection in inclement weather. Two bedrooms occupy the wing and the closet space, while a little awkward is adequate. One bath opens off of the hall and a half-bath connects one bedroom and the den which can be used as guest quarters and is a pleasant room with its built-in shelves for books.

THE RESIDENCE OF
MR. AND MRS. ROY S. AIKEN

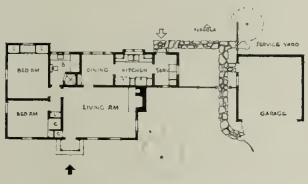
in Los Angeles, California

Designed and Built by
MARION J. VARNER

A small house designed to fit a fifty-foot corner lot, the home of Mr. and Mrs. Aiken is Cape Cod in style and is built of redwood. The plan reveals a minimum of hall space and a maximum of closet space, two things greatly to be desired in a small home. The ceilings throughout are insulated for additional comfort, and each room has its individual electric wall heating unit.

The garage and the enclosed service yard behind it create privacy for the rear garden which will be further protected when the trees grow high.

Within, the living room is cozy and attractive with its pine paneled wall and colorful draperies. The cobbler's bench adds a note of Early American sturdiness.



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NEW BOOKS OR OLD BOOKS

(Continued from Page 21)

Arthur Brodeur of the University of California. The average margin-annotator, however, is an intellectual exhibitionist, attitudinizing for the benefit of subsequent readers. Coleridge himself wrote fiercely moral comments in the margin of Malthus' work on Population. The unpardonable offense is, of course, to underline or annotate a borrowed book. The University of California at Berkeley recently presented an effective display of defaced volumes in the showcases, entitled "How Not to Make Your Mark."

Possibly the greatest single hazard in the life of a book is its lending. Booklovers are queer birds in this respect. Some display a bitter possessiveness; others force loans upon reluctant friends. Andrew Carnegie—may roses be to his memory!—gave us free reading, but his very gift robbed many of the rich experiences of sacrificing for, possessing, and cherishing certain beloved books. A recent popular song reflected a widespread superstition when it chanted, "A book's no good when once you have read it." Moreover, not without its still, sad music is the stock joke used to discourage book salesmen, "*Buy* a book? Why, I *have* a book!"

But to grow technical: to control deterioration of books and manuscripts one must control humidity in the air that surrounds them. Visitors to the Orient tell of mildews and fungi that do everything to a book except read it. Californians feel secure in this respect, but humidity is still a constant menace, and most of all in the sunny summer.

The relative humidity of any given air may be estimated by comparing the amount of moisture present with the greatest possible amount that can be held in suspension at the same temperature. If air at 70 degrees Fahrenheit should show a relative humidity (R. H. to the knowing) of 80 per cent, even slight heating of the air will increase its suspension capacity, thereby reducing the R. H. On the other hand, a hot summer day, with R. H. 60 per cent, may be succeeded by a chill summer night that will create R. H. 95 per cent in a few hours. Whether this is clear or not, let it be remembered that the more or less ideal conditions for the preservation of books is to maintain a constant temperature of 70 degrees, together with constant relative humidity of 50 to 55 per cent. When R. H. goes beyond 75 per cent at any temperature, the book owner may look out for molds and mildews. If R. H. drops below 40 per cent, the backs of bindings will tend to crack, and brittlement of paper will set in.

Modern library architecture provides abundance of ventilation and steel book racks. Moisture hazards are therefore less than in stuffier times, even though our papers are not to be compared with the papers of incunabula, or books printed before 1500 A. D.

Mr. Dee W. Minier, Superintendent of Maintenance at the Los Angeles Public Library, gives interesting and instructive account of a relatively recent conquest of mildew among 5,000 bound volumes of newspapers. Disquietingly enough, these mildews appeared during the summer. The volumes were wiped with a double strength solution of Mercury Bichloride in alcohol. The mildews retired but returned the following summer. Other treatments proved temporary. A good deterrent was found to be water saturated wih Borax powder, either sprayed or applied with a wet cloth. A humidifying apparatus, to quote Mr. Minier's apt phrasing, "grew mildew and wisdom." It was finally decided to maintain a 55 per cent relative humidity.

For the preservation of leather bindings, many libraries have been in the habit of using private formulae, often mixed in the dark of the moon with the tongue in the proper cheek. The Martin Dennis Company, supplying materials for tanning, studied the problem for four years and finally produced a formula known as Lexol. Its action is to strengthen and preserve leather, to replace moisture and to combat mildew. At least one university has discarded its pet formulae and now uses Lexol for even its best treasures.

The Huntington Library is exemplary for its thoroughness in the care of books. Among its equipment is a vacuum chamber in which large numbers of volumes can be sealed and placed under vacuum conditions. Under such conditions the tiniest of insect eggs, as well as numerous forms of bacteria, explode, no matter where they may be located in a book. The Library's air-conditioning system maintains a constant temperature of 70 degrees, with 50 per cent relative humidity, and has been found highly satisfactory.

The problem of "foxing," the development of reddish brown patches on paper, is delicate and highly technical. Foxing may appear as the result of dampness, impurities in the paper, hygroscopic elements in the binding, or unclean hands. Various treatments are available, but the best process known to the writer is the secret chemical process invented and employed by Mr. J. D. Laudermilk of Pomona College. This process rejuvenates the paper, restores most of its original whiteness, and does not harm the print.

In recent years the care of library books has been further complicated by development of the outdoor or park library. This innovation began in Spain, and has received summer adoption by Boston, New York, Los Angeles, and other cities and towns in the United States. Now may the diligent reader "go to the ant" with his book, exposing it to he destructive ultra-violet rays of the sun and the accidental entombment of petty fauna between its pages. Readers of Edith Wharton may anticipate the occasional filling of these outdoor volumes with Xingu—or its equivalent. The Bryant Park Open-Air Reading Room in New York City reports, ambiguously perhaps, that "Burns is the park library's favorite poet."

BOOK REVIEWS

RESIDENTIAL ARCHITECTURE IN SOUTHERN CALIFORNIA, published by the Southern California Chapter of the American Institute of Architects. $3.00.

THIS is a collection of more than two hundred photographs of over ninety houses and gardens which should be of interest to architects and designers and a book of enormous importance to all those who are about to decide the question, "What kind of a house shall we build?" The gradual evolution of architectural styles in southern California through periods influenced by Spain, Italy, Mexico and New England. A pictorial suggestion of the architectural precedents. Pictures of California gardens, showing to what extent the landscape architect is responsible for the charm and repose of the house. The gardens are all that would be expected of southern California—semi-tropical, luxuriance in great variety. For the Easterner it must be noted that practically all of the large trees have been moved from olive orchard or countryside. It is very seldom that one is fortunate enough in southern California to have a natural foliage.

The last section of the book, "The Contemporary Developments," leads the way to the future of residential architecture in southern California. Definitely modern, colored by the preceding styles. Large open areas which use to good advantage the natural beauty of California and the work of the landscape architect. Of course, the modern interpretations are distinctive and different in southern California.

An interesting addition to your library, a record of the past, with some ideas for the future. Would make an ideal remembrance for your Eastern friend.

By Harold W. Grieve, A.I.D.

FLOWERING SHRUBS OF CALIFORNIA and Their Value to the Gardener, by Lester Rowntree. Published by Stanford University Press. $3.00.

CHARACTERISTICALLY, Mrs. Rowntree again has written a book that presents California plants in a way most interesting and helpful. Her descriptions of the Flowering Shrubs of California are clear, intimate and precise, telling the reader where and how they grow and describing them in a personable way without being technical. Her nomenclature and observations are those of a botanist as well as a plant lover.

The garden notes, for each plant, bespeak acquaintance with and knowledge of their living habits, and include observations on hardiness that make them valuable to eastern gardeners. Characterful, entertaining and instructive, with 56 photographic illustrations, this book is a splendid contribution to the plant lore of California.

By Ralph C. Cornell, F. A. S. L. A.

TOWN TALK

(Continued from Page 14)

actual use over a period of many years . . . hot water buffet two-dish servers . . . salad sets . . . candelabra that would look well with the Christmas candles . . . covered dishes . . . ladles and servers . . . in fact there is such a variety that a few dollars would go a long way and one could also spend a fortune at H. B. Crouch.

Taking our hearts in our hands and leaving our Christmas Savings check behind for the present, we braved the crowds downtown to see what trinkets could be had . . . Mrs. H. has influenced the following to a great extent by strewing hints all over the place . . . Robinson's had Schiaparelli's "Shocking" perfume (or *parfum*, if you prefer) in the now well-known dressmaker's dummy bottle . . . six leather hi-ball coasters, monogram carved on each . . . tobacco humidor made of links of leather with aluminum lining . . . this at the tobacco counter . . . Saks Fifth Avenue in Beverly Hills . . . dressing case made of smooth tan saddle-hide completely equipped with every conceivable toilet article in chromium with a decent military brush, pure bristle, ebony back . . . at Bullock's . . . Volupté vanity cases with the gal's monogram emblazoned in script something like the one on her hankie . . . for that friend with the new house in the country try giving one of those inexpensive, but handsome rope rugs in a natural color . . . maple, butterfly tables for either end of the love seat . . . that camera fiend you know is always snapping you in all sorts of positions, a completely equipped kit in russet elkskin will perhaps stop him for all time . . . at J. W. Robinson, again . . . for that pipe-smoking, tweedy man is a tobacco pouch in clan tartan Botany worsted, lined with oiled silk . . . a duffel-bag in tan cloth bound in brown cowhide to carry the marster's odds 'n ends.

Don't forget that hostess at whose country place you spent the week-end . . . the postman . . . the waitress where you lunch every day . . . the telephone girl at the office . . . and your husband's secretary. It is taken for granted that everyone realizes that Christmas is for children and for children alone, we grown-ups are just butting in on things and having some fun for ourselves. With all of our chores . . . burgeoning about in the crowds . . . long-suffering budgets . . . and the chaos of the world . . . we still must provide a Christmas for the children for these delicious moppets take for granted, come what may, that Christmas comes just the same. No matter in what frame of mind we are . . . what deadly task is set before us . . . everything just fades away before the joyous cries and the misty eyes of children on Christmas morn . . . Noël! . . . Noël!

NEW PRODUCTS AND PRACTICES

Swing In, Swing Out

Architects and owners will be interested in a new casement window that opens out and also opens in so that both sides of the panes may be easily cleaned from the inside. Screens are on the inside. It is constructed to prevent rattles or sticking; is rain, dust and burglar proof and permits complete air circulation. Manufactured by the Double Swing Window Company, 1536 N. Main Street, Los Angeles.

New Crane Products

Include a ductless air-conditioning unit for steam or hot water systems, called the Newport. The unit filters, warms, humidifies and distributes air; intended for winter conditioning, it may be used in summer for filtering and circulating air.

A sanitary closet for public washrooms called the Esquator. No physical contact being necessary, all chance of infection is eliminated. Even the flushing is foot-operated.

A vitreous china lavatory, the Oxford, is appropriate for powder rooms or other installations where use is frequent and space limited. Measuring 19"x 17", it has a basin area of 14"x 10½".

A New Glass

A special light filtering, transparent glass that retards the aging of valuable documents and other articles protected by it has been developed by the Pittsburgh Plate Glass Company. Known as Hi-Test Laminated Document glass, it is composed of two outer layers of clear plate glass, while the inner layer is a high lead content plate glass that filters out harmful rays. The three layers are held together with the vinal plastic which makes them resistant to blows.

Portable Drafting Board

Architects, draftsmen, artists, every man who makes sketches will appreciate the convenience of the Autodraft Portable Drawing Machine, manufactured by Eugene Dietzgen Company of Chicago. It provides a board, T-square, triangle, scale, protractor, and paper clamps, all in one, and is no bigger than a brief case and as easy to carry.

Dri-bilt with Plywood

Douglas Fir Plywood Association has just issued a new booklet on Dri-bilt construction with plywood. Interior walls may be given a finish similar in quality to the finest furniture finishes. The procedure is outlined, and color suggestions supplied. Enameled walls, plastic paints, stippled surfaces, wallpaper over plywood and finishing exterior plywood are items covered in this attractive booklet.

Illuminated House Numbers

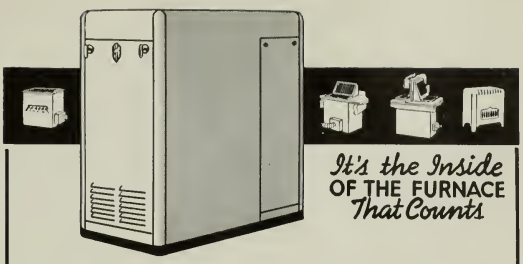
Sentinel electrically lighted house numbers take the guesswork out of address hunting, both night and day. Dignified and compact, the Sentinel measures only 5¼ by 8 inches, yet the numbers are easily visible at 50 to 60 feet on the darkest nights. Soft, indirect lighting throws clean-cut numerals of black bakelite into sharp relief against a white background. Weatherproof and wear-proof chromium, enamel and plated brass used in its construction insure years of lasting service. If you happen to move, you can take your Sentinel with you; its numerals are interchangeable. Installation is simple, requiring no special wiring, as the Sentinel is connected to the doorbell push-button or transformer circuit. The low voltage single-watt bulb uses about 30 cents' worth of electricity per year. Sentinel comes in three architectural styles — chrome moderne, colonial brass and old English, and is beautifully designed to make a decorative feature for any home. It is recommended by the Board of Insurance Underwriters, and is highly endorsed by municipal officials. It may be seen at leading hardware and electrical stores, or at the Lovett Sales Co., distributors, 5537 Hollywood Blvd., Los Angeles.

Fine Wood Veneers

The combination of richly colored and grained veneers with a foundation of Masonite quarterboard has produced a new and beautiful wall material. The panels, manufactured by Marsh Wall Products, Inc. of Dover, Ohio, bring paneled walls within the range of the average home owner. The panels may also be used to modernize stores, offices, schools, etc. The panels come in thicknesses of a ¼" and less and in a variety of sizes, and include makori, quartered and rift oak, satinwood, bubinga, zebrawood, avodire, mahogany, walnut, oriental, paldao, sapeli, prima vera, tigerwood, lacewood, maple, rosewood and capomo.

Metal Awnings

A Venetian-type awning is made entirely of sheet metal. Advantages include year-round sun protection, full visibility, ventilation and light control. Another advantage is elimination of the expense and inconvenience of installing, removing, storing, repairing and recovering as for conventional awnings. Shutters of the new Rusco awning are made of galvanized Paintgrip sheets which are bonderized to take and hold paint. All sizes and types of windows in houses, business buildings, may be fitted according to the F. C. Russell Company of Cleveland, Ohio.



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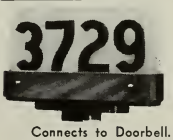

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"THEY SHALL HAVE MUSIC"

(Continued from Page 3)

The dispassionate bystander, perhaps, should not judge too critically the status of the orchestra during recent years. Some twenty years ago symphony music was offered to southern California on a silver platter. There was no trudging about from door to door on the part of good women ringing the neighbor's bell to ask for a small donation for a worthy cause. Instead, W. A. Clark, Jr., an amateur violinist of considerable ability, decided to establish a symphony orchestra worthy of the name. At that time there was, to be sure, an orchestra—the Los Angeles Symphony—in existence, giving concerts regularly under the direction of Adolf Tandler. In vain did the dowagers of Pasadena plead with Clark not to withdraw his support from the existing musical unit. But Clark, who was a man of substance, announced that he would underwrite personally this new venture for five years. Word of the experiment spread. Musicians were not unmindful of the California climate and of the serenity that comes from an endowment, and the orchestra drew men of distinction from the leading cities of America and Europe. Spared both financial and emotional wear and tear, Los Angeles had an excellent orchestra, and Clark had five years of congenial companionship surrounded by musicians who were happy to oblige with the works he wanted to hear. That was all he asked of them.

Meanwhile the audiences grew a trifle confused as to their exact status in this scheme of musical life. They lined up before the box office and bought their tickets, but were they, they wondered, the object of benevolent philanthrophy. Did anybody care whether or not the balconies were filled?

When, at the end of the first five years, the orchestra was found to be not self supporting, Clark again announced another endowment to carry it through the next five years. Exactly the same thing happened at the end of that time, and again Clark's gesture was equally magnificent. In all he contributed three million dollars to this enterprise. When his death occurred suddenly in 1934, it was discovered that he had made no provision for his cultural offspring, but his gallant support for those fifteen years has been enough of itself to leave his critics mute.

Bereft of support, the symphony orchestra in 1934 was in danger of folding up like an old opera hat. But the Bowl season was impending, and the musicians decided to try to underwrite the summer themselves. They agreed to transfer funds from their sick benefit to finance the necessary expense, and to draw their salaries if and when some cooperative basis could be determined for that purpose. Mrs. Leiland Atherton Irish, clubwoman, who occasionally had mingled in orchestra affairs on a volunteer basis in times past was installed as general manager and has remained with the orchestra since that time. It was about this time that Otto Klemperer, whose musical craftsmanship had established his reputation in Berlin and Vienna, was brought to the Los Angeles orchestra as conductor and musical director, a post which he now holds.

Meanwhile, during these years of transition, the orchestra has maintained a firm hold on the affection of the townsfolk. Especially the concerts for children have been universally popular since they were started seventeen years ago by the pioneer conductor of childrens' concerts, Walter Henry Rothwell, who then was leading the orchestra here. Now, as then, it is the custom of the juvenile audience to begin arriving shortly after eight o'clock on the Saturday mornings when these concerts are given. By ten o'clock, when the program begins, there is an overflow into the aisles and corridors. Such adults as are admitted consist of teachers with groups of students from the schools, parents, and other adults made eligible by the companionship of at least two children. On these occasions, the ushers are members of the Women's Committee of the Philharmonic who arise early to fulfill the responsibility of seating the audience and maintaining order on these festive occasions. The Women's Committee, too, has assumed a financial responsibility which enables the young ones to be charged an admission price of ten cents. This activity was undertaken by the Women's Committee when it was formed in 1924, and never throughout the existence of these programs has there been any hint of playing down to a juvenile audience.

Another of the ventures of the Women's Committee is a series of morning salons devoted to a study of the music of forthcoming symphonies. These talks are given on the Tuesday morning preceding each concert by Harold Gelman, concert pianist, who occasionally introduces guest artists to assist in the interpretation of the music which has been programmed. When first these salons were established four years ago, they were held in the homes of various members of the Women's Committee who, from time to time, enlarge their audience with guests. This procedure still is followed; although currently there is a wave of optimism that similar lectures will be sponsored in quarters so commodious that all the music-minded may be bidden to subscribe.

Traditionally, prophets are the last to achieve honor among their own people, and it may be that Los Angeles has yet to realize fully the importance of its new position in the world of music. Yet here are to be found the homes of such composers as Arnold Schoenberg, Ernest Toch, Erich Korngold and Dimitri Tiomkin. Here too are the conductors —Klemperer, Walter, Stokowski and Coates. Heifetz and Hoffman are two artists who may be mentioned in a long list of distinguished virtuosi now in residence here. And not to be minimized for their contributions are the studios on the moving picture lots, for they have brought to this community a host of gifted musicians. With all these resources of musical wealth, the foundations of Los Angeles as a music center are being firmly laid.

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—a proven product—smokeless in operation—cuts fuel bills—burns wood, coal or gas—circulates heat evenly throughout the room and adjoining rooms—enjoy the comfort and glow of open fireplace with furnace efficiency. WRITE DEPT. "C" FOR INFORMATION.

SUPERIOR FIREPLACE CO.
1046 S. OLIVE STREET LOS ANGELES, CALIFORNIA

"LO! WHAT A WORLD I CREATE"

(Continued from Page 17)

Everybody should try his hand at creating a Christmas scene for the radio top or mantle or other suitable surface. Even a huge plate will do. Creating these scenes is fascinating for the creator, and some of the results are enchanting.

This is one place where material can be literally picked up from the wayside, and where price does not determine the effectiveness of the result. The only requirement is imagination. A few carefully chosen bare twigs from the garden, or bits of evergreen made into miniature trees, a few pebbles, a bit of mirror to form a pool or stream, and a lavish sprinkling of borax or other powdered material that simulates snow, and you have a Christmas setting that will delight your friends and give you the joy of creating a little "world" on a table top. For this miniature scene, suitable lighting is the key to its effectiveness. Even if the scene is mediocre when unlighted, it may be transformed into loveliness by light, and the more beautiful it is, the more light will add to its effectiveness.

A cardboard cutout background can conceal tubular electric lamps behind the cardboard or between the different planes of background, or ordinary Christmas tree strings may be used. Either the tubular or the ordinary lamps may be had in white and colors. If the light is wanted in the scene itself, it may be concealed in the "forests" or under the cellophane "ice" or wherever your fancy dictates that light would be most effective in producing the result you visualize.

Another effective decoration is a false window or a series of them cut out of cardboard or other suitable material and used inside the room. When lighted from behind, they create a lovely effect that makes an indoor or outdoor scene as you desire.

This year, let's create a brighter new world for ourselves than ever before. Let's decorate and let's light our homes because it's fun. Let's express our great thankfulness that the world we have created is beautifully ablaze with light — material light and spiritual light — light that spells happiness and security, that signals to all "Peace on Earth, Good Will toward Men."